ISSUES OF VOICE RANGE AND TRANSPOSITION IN MONTEVERDI'S MANTUAN MADRIGALS

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ABSTRACT
WILLIAM JAMES GIBBONS: Issues of Voice Range and Transposition in Monteverdi's Mantuan Madrigals
(Under the direction of Tim Carter)

The five-voice madrigal books of Claudio Monteverdi have long been regarded as masterworks of the genre, and have received much attention from musicologists. In the past, however, scholars have largely considered the books from an abstract, non-performative standpoint, and so have to an extent ignored the important information that can be gained through exploration of the more performative aspects of the compositions. This study aims at examining the voice ranges of Monteverdi's Mantuan madrigals from the standpoint of what they can tell us about the singers for whom Monteverdi was writing and about his changing style of vocal writing in the critical transition from the sixteenth to seventeenth centuries. In addition, through a more detailed examination of the Sixth Book, I suggest how this type of study might be further used in the future to help decide issues of uncertain chronology.

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INTRODUCTION

The relationship between composers and performers is always a complex one. Historically, these two groups enjoyed a mutually-beneficial symbiosis: composers supply performers with music, and performers bring those compositional efforts to fruition – each gains satisfaction, fame, and often success from the other. This relationship is particularly evident with what is often termed "early music," when the concept of a piece of music was in general more inextricably related to a specific performance situation than became the case after around 1800.[1] Composers, in fact, made it their business to be involved in the production of performances, since naturally any performance of their music was a reflection on them. Or, as Lydia Goehr puts it, "[h]ow against the norm Handel and Bach would have thought it that musicians [i.e., composers] could produce music the performance of which they were not at all involved in, or might have cared little about, or that perhaps was unplayable."[2] This concern for "playability" resulted, pragmatically, in composers taking into account the musicians who would be performing the pieces in question, as everyone benefited from showing performers at their best.

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[1] On the formation of the "work-concept," see for example, Lydia Goehr, *The Imaginary Museum of Musical Works* (Oxford: Clarendon Press, 1992).

[2] Goehr, *The Imaginary Museum*, 191.

There is, then, much to be learned from taking performers of this music into account. The examination of their particular abilities can shed valuable light onto compositional styles and thinking about music in general. That is, however, not all; careful study of this composer/performer connection has additional readily apparent practical applications, a few of which I intend to examine here. For example, knowing which performers a particular piece of music was written for often illuminates where, when, and even why it was performed – useful information indeed for providing a more complete picture of music history, particularly for periods for which concrete evidence is a rare and valuable commodity.[3]

The music of Claudio Monteverdi was created in one such period. Though most of the music we know he composed survives today, not all of it can be precisely located. Some works, such as *Orfeo* (1607), were composed for specific events, and may be fairly precisely dated; other compositions, however, were not tied to a specific event, and are thus dated only by their publication, sometimes leaving windows of a decade or more. Prominent among the latter type of datings are the nine books of madrigals, published at irregular intervals throughout Monteverdi's career. Though a desire to date these compositions more specifically may at first seem pedantic, seeing the chronology more clearly could prove very useful for understanding the development of Monteverdi's compositional style, the "transformation" of the polyphonic madrigal as a genre, and perhaps provide some insight into the incipient "Baroque" aesthetic of the early seventeenth century.

In early seventeenth-century Italy, the composer/performer symbiotic relationship was fully in evidence. While it is certainly true that composers were free to stretch the

[3] Of course, this process also works in the other direction; examining the compositional methods of composers writing for specific performers can give insight into performance practices and give some hint as to what performers actually sounded like.

boundaries of performers' abilities in pursuit of a desired aesthetic effect, it is also true that, as Tim Carter points out regarding Monteverdi's musico-dramatic works, "any composer wishing to get on with his colleagues, to please his employers and to produce musical results had to cut his suit to fit the cloth, showing the forces under his commence in their best light while accepting their defects…"[4] While specifically commenting on operatic efforts, this rule holds for other genres of composition as well, among them the polyphonic madrigal. This genre, a staple of sixteenth-century courtly entertainment, was undergoing a period of great stylistic transition during this time. While originally a genre for the amateur performer, the polyphonic madrigal after c. 1580 gradually developed into a vehicle for professional musicians to display their virtuosity and musicality.[5]

Although the madrigal as a genre maintained its previous status as an indicator of a skillful composer's ability to manage texts and multiple voices, the popularity of monody and what we now call opera – and the attendant rise of the virtuoso singer – demanded some modifications to the traditional format. Rinaldo Alessandrini points out that

> The early madrigal presented very few technical difficulties from the standpoint of performance. Rather, the focus was on the composer's subtle handling and texture, and performance seems to have had little or no bearing on how the work as such was assessed.

With madrigals after 1600, however, he continues, an

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[4] Tim Carter, *Monteverdi's Musical Theatre* (New Haven, CT: Yale University Press, 2002), 108.

[5] Alfred Einstein, *The Italian Madrigal,* 3 Vols., Trans. Alexander H. Krappe, Roger H. Sessions, and Oliver Strunk (Princeton: Princeton University Press, 1949), 854. Einstein's somewhat more poetic text reads, "Conceived as a form of music-making in company…the old madrigal is dead. The new…no longer can be sung by aristocratic dilettanti: it requires the services of the virtuoso, and it brings with it the applauding listener." Certainly not all composers were drawn to the new virtuosic styles, however. As figures like Nigel Fortune and Gloria Rose have made clear, the older-style polyphonic madrigals continued to be performed and published throughout the seventeenth-century. See Gloria Rose, "Polyphonic Italian Madrigals of the Seventeenth Century," *Music & Letters*, Vol. 47, No. 2 (April, 1966), 153-159 and Nigel Fortune, "Monteverdi and the *Seconda Prattica*," in *The Monteverdi Companion* (London: Faber, 1968), 208-226.

> important factor [became] the influence of singers on composers. With their expanded range of technical possibilities, singers were able to offer a wider range of vocal and expressive effects. At the beginning of the 17th century the level of expertise was constantly rising….These and other issues have a significant bearing on performance in the *seconda prattica*.[6]

Thus, we can see that music of this time was not composed in a vacuum; composers were often acutely aware of the abilities and limitations of the musicians who would be performing their works, and crafted vocal parts accordingly.

The madrigal's move from amateur pastime to virtuoso spectacle is particularly relevant to this study. When writing music for the entertainment of non-professionals, it was in the composer's best interest to write music that was at least to a certain extent generic in its vocal lines and limited in its technical demands, in order to avoid the exclusion of consumers whose abilities were not extraordinary. This would seem especially true when dealing with published collections like the madrigal books, since the commercial success – if not necessarily the musical success – of a book would depend on appealing to the largest possible audience. Jacques Arcadelt's *Primo libro di madrigali*, for example, remained exceedingly popular for decades after its publication in 1539, going through fifty-eight editions.[7] Susan McClary attributes this remarkable success to the fact that

> As their fledgling industry first started to take shape, madrigal publishers sought both to instill and feed a growing demand for music viable for private performance by amateurs, and the relatively simple, easy-to-execute pieces in Arcadelt's *Primo libro* satisfied their needs to perfection.[8]

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[6] Rinaldo Alessandrini, "Performance Practice in the *Seconda prattica* Madrigal," *Early Music* 27 1999), 632-639, at 634.

[7] Susan McClary, *Modal Subjectivities: Self-Fashioning in the Italian Renaissance* (Berkeley, Los Angeles and London: University of California Press, 2004), 58.

[8] McClary, *Modal Subjectivities*, 59.

These qualities, while commercially savvy, complicate the issue here, because in order to appeal to a wide audience the composer would have to consider not only the immediate performance of works, but also their long-term commercial viability. Thus, composers like Arcadelt would have restricted vocal elements like range and complex ornamentation. McClary goes on, however, to note that "[s]ome of Arcadelt's avant-garde successors came to insist on musical complexity and vocal virtuosity, and in later decades, the performance of madrigals fell increasingly to specialists and professionals," creating a "trajectory of spiraling difficulty and deliberately alienating styles."[9] This emphasis on technical prowess in the madrigal, while alienating a certain type of performer, may also be seen as an effort on the part of composers to maintain their audience. The virtuosity enabled madrigalists to try to keep up with the rising popularity of monody at the beginning of the seventeenth century, the influence of which may be seen in Giulio Caccini's famous *Le nuove musiche* (1602), which, in addition to containing music also gave singers instructions on singing with correct technique and appropriately expressive – and virtuosic – ornamentation.[10]

At this point, as many madrigal composers no longer attempted to write pieces technically accessible to the wider amateur audience, they became more able to write to the abilities of specific musicians. These were usually – though by no means always – musical professionals employed in the same locale as the work's composer. As Carter explains regarding Monteverdi's dramatic works, "[t]he history of opera provides many examples – from Handel and Senesino to Britten and Pears – of composers pushing, and being pushed

[9] McClary, *Modal Subjectivities*, 59.

[10] For more on the influence of monody on the madrigal, see, for example, Jerome Roche, *The Madrigal*, 2nd ed. (New York: Oxford University Press, 1990), Chapter 9.

by, their preferred singers to scale greater heights of virtuosity and dramatic expression."[11] This interchange was, of course, not limited to opera; madrigals were certainly more a part of daily court life, and were written for singers with which composers had as much, if not more, familiarity.[12] Given this, looking at Monteverdi's madrigals which appeared at this time or after for evidence of writing for specific singers can yield valuable evidence for dating the composition of these works; exceptional qualities of the singers with whom Monteverdi worked closely in Mantua and elsewhere would have left their traces in the vocal ranges and styles of pieces written with them in mind – vocal "fingerprints" that can still be detected 400 years later, particularly in the later books, when the vocal writing became less concerned with technical accessibility.

In this study, I hope to shed some light on Monteverdi's vocal writing in the Mantuan madrigal books in several ways. After a brief overview of the singers with whom Monteverdi worked in Mantua, I engage in a general examination of the ways in which Monteverdi's use of vocal ranges changes over time, and how the ranges he required of his singers differ from those required by other contemporary composers. Next, using these ranges I will attempt to provide a solution to the thorny question of the meaning of the use of high clefs (*chiavette*) in the madrigal books. The final chapter involves a close look at a specific work – Book VI – and how a careful examination of the ranges and vocal-writing styles seen in the previous chapters can be applied to that book in order to address some issues of dating its madrigals more precisely.

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[11] Carter, *Monteverdi's Musical Theatre*, 92.

[12] Often for operatic entertainments, additional singers from other locations were called in to augment forces with whom composers would have been less familiar. Such was the case, for example, with *Orfeo*.

CHAPTER 1
Monteverdi's Singers

The last decades of the sixteenth century saw a large increase in the quantity – and most likely also in the quality – of singers employed in the court in Mantua. Though Duke Guglielmo Gonzaga was certainly an avid supporter of the arts, his son Vincenzo had a definite passion for secular music, and in particular for female singers of the highest quality. Thus, after Guglielmo's death in 1587 and Vincenzo's accession, the Gonzaga court *cappella* began a gradual process of enlargement through the recruitment of highly talented musicians from throughout the peninsula – a process which would culminate in the early seventeenth century with the Mantuan court singers being considered one of the musical highlights of Italy. Information on the specific musicians with whom Monteverdi worked is unfortunately quite limited; the names of specific performers are known mostly from the court pay records, of which only five are extant.[13] Nevertheless, much important information regarding the performers of Monteverdi's madrigals may be gained from the study of these records.

[13] The most significant archival research on Monteverdi's musicians to date, which serves as the foundation of this chapter, is Susan Parisi, "Ducal Patronage of Music in Mantua, 1587-1627: An Archival Study," Ph.D. diss., The University of Illinois at Urbana-Champaign, 1989. Another excellent source of background for the working of the music at the Mantuan court may be found in Iain Fenlon, *Music and patronage in Sixteenth-century Mantua*, 2 Vols. (Cambridge: Cambridge University Press, 1980).

Concurrent with the increase in the number of singers at the Mantuan court was a change in the overall style of the polyphonic madrigal as a genre, some elements of which was addressed in my introduction. A key point to understanding the new type of madrigals seen in Mantua is Vincenzo Gonzaga's frequent presence in Ferrara during the 1580s. The Ferrarese court during this time was dominated by the spectacle of the *concerto delle donne*, the renowned all-female (or female-dominated) group of virtuosi maintained by the Este court. Duke Guglielmo was evidently not fond of the female voice; upon hearing a concert by the celebrated *concerto* of Ferrara, he reacted quite negatively and even forced the performance to an early conclusion.[14] Despite this animosity, however, as early as 1581 there were attempts to form a similar group at Mantua for the young Vincenzo, and a more permanent group was formed after his accession in 1587.[15] Duke Vincenzo's preference for the types of madrigals associated with the Ferrarese *musica secreta* naturally encouraged his court composers to compose in this style, as well – including Monteverdi, who arrived in Mantua from Cremona in 1590 or 1591.[16] Several critics have noted the influence of the Mantuan *concerto delle donne* on Monteverdi's compositions from this period, most notably in the Third Book of madrigals (1592).[17] Fortunately, a pay record survives from August 1589 (see Table 1-1), although it does not contain specific information regarding the duties

[14] Richard Sherr, "Guglielmo Gonzaga and the Castrati," *Renaissance Quarterly*, 33 (1980), 33-56, at 34.

[15] Anthony Newcomb, *The Madrigal at Ferrara, 1579-1597*, 2 vols. (Princeton: Princeton University Press, 1980), I, 98-99.

[16] The evidence suggests that Monteverdi arrived in Mantua sometime between January 1, 1590 and June 27, 1592. The second book of madrigals was published in 1590 and makes no reference to Mantua or its Duke. The third book, however, which was published in 1592, makes clear reference to his employment with Duke Vincenzo. For more information regarding Monteverdi's arrival in Mantua, see Paolo Fabbri, *Monteverdi*, trans. Tim Carter (Cambridge, MA: Cambridge University Press, 1994), 23-27.

[17] Notably in Einstein, *The Italian Madrigal*, and Denis Arnold, *Monteverdi*, 3rd ed., rev. Tim Carter (London: Dent, 1990).

of the musicians. Despite its limitations, from this record it is possible to gain perspective on the number of singers with whom Monteverdi worked, and perhaps to make some more concrete associations with specific singers.

In addition to pay records, another piece of documentary evidence helps us to piece together the members of the Mantuan *concerto delle donne* around the time of Monteverdi's arrival in the city. In April 1589, Duke Vincenzo traveled to Ferrara, where he was a frequent guest even after his accession, with "four ladies from Vicenza who sing very well and play the *cornetto* and other instruments"[18] – perhaps a reference to his own group of *musica secreta* performers.

The pay records only provide direct evidence of three female singers at the Mantuan court by August 1589, all of them sopranos: Europa Rossi (sister of the composer Salamone Rossi), and Lucia and Isabetta Pelizzari. The identity of the other singer (if indeed there were four female singers) remains unclear, although Claudia Catteneo would be one possibility, since she would likely have been in Mantua for some time before her marriage to Monteverdi in 1599.[19] Despite this mystery, however, it is likely that these three or four singers formed the backbone – if not the entirety – of the Mantuan *concerto delle donne* at the time of Monteverdi's arrival in the city.

[18] Document from 14 April 1589. Archivio di Stato, Firenze; Archivio Mediceo, f. 2905, No. 86. Quoted in Newcomb, *The Madrigal at Ferrara*, 99.

[19] Newcomb asserts that the group was likely comprised of Lucia and Isabetta Pellizzari, Lucrezia Urbani, and Caterina Romana. However, while both Lucrezia Urbani and Caterina Romana (Caterina Martinelli) were in fact singers at the Mantuan court, neither was hired until shortly after the turn of the seventeenth century, well after the event to which Newcomb refers (Urbani and Martinelli were both hired in 1603). See Parisi, "Ducal Patronage," 457 and 509.

TABLE 1-1: Singers at the Mantuan Court, August 1589[20]

M. Giovan Battista Marinoni
M. Andrea Cochiola (Cozzoli) [cast. sop.]
M. Filippo Angelloni
M. Don Bassano [Casola] da Lodi
M. Antonio di Pelizzari[21]
Annibale Pelizzari
Lucia Pelizzari [sop.]
Isabetta Pelizzari [sop.]
Bartolomeo Pelizzari
M. Pauolo Pighino da Bologna
M. Francesco Gratia [cast. sop.]
M.a Europpa [Rossi] [sop.]
M. Isachina della Profeta hebreo Massarano [sop.]

The Pelizzari sisters in particular seem to have been highly important in the Mantuan musical community as virtuoso soprano performers. Their family, recruited by Duke Vincenzo shortly after his father's death,[22] consisted of five singers: three men and two women, which suggests the possibility that they would at least on occasion perform five-part madrigals together. It is not unlikely that some of Monteverdi's madrigals from his early period in Mantua might be composed with the Pelizzari family in mind. By the first years of the seventeenth century, however, it would appear that this five-member family group was reduced down to three members; both Antonio and Bartolomeo disappear from the court payrolls by 1608 at the latest, and there is some evidence that Antonio may have died in 1595, though Bartolomeo's absence is unexplained.[23] Nevertheless, this performing family

[20] List excerpted from Susan Parisi, "Musicians at the Court of Mantua during Monteverdi's Time: Evidence from the Payrolls," in *Musicologia Humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. Siegrried Gmeinwieser, David Hiley and Jörg Riedlbauer (Firenze: Leo S. Olschki, 1994), 183-208, at 188. See also Appendix A of this document.

[21] Though the pay records list only Antonio Pelizzari, it seems clear that his payment is intended to be for his entire family of musicians.

[22] Parisi "Ducal Patronage," 473.

[23] Parisi, "Ducal Patronage," 474.

was for some time a significant presence at the Mantuan court, and Lucia and Isabetta who continued to perform (presumably with the *concerto delle donne*) until around 1608, when Duke Vincenzo was forced to recruit new virtuoso sopranos – a subject to which I will return.

The other female singer with whom Vincenzo likely traveled on his Ferrarese trip of 1589 is almost surely Europa Rossi, who appears on the pay rolls in 1589 and 1592. Her time with the Mantuan court was shorter than the Pelizzaris, however, and she seems to have left behind her musical duties at the court at some point during the 1590s.[24] After leaving, however, she remained active in Mantuan musical life; she performed in the *intermedi* of various composers, including Chiabrera's *Il ratto di Europa*, which was performed during the wedding festivities for Francesco Gonzaga in 1608. A contemporary account generally believed to be of Madama Europa's singing describes how "she sang to the listeners' great delight and their greater wonder, in a most delicate and sweet-sounding voice…delightfully modulating her mournful tones that caused the listeners to shed tears of compassion."[25] It is also worth noting that Madama Europa, as a Jew, could have been excluded from performance with the *musica secreta* group. However, Mantua's relatively tolerant atmosphere around the turn of the century may have allowed such a talented musician to transcend this type of social barrier, particularly given Duke Vincenzo's passion for talented female singers.

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[24] For more information regarding the fascinating life of Madame Europa Rossi, see Don Harrán "Madama Europa, Jewish Singer in Late Renaissance Mantua." In *Festa Musicologica: Essays in Honour of George J. Buelow*, Thomas J. Mathiesen and Benito V. Rivera, eds. (Stuyvesant, NY: Pendragon Press, 1995), 197-231.

[25] Quoted in Don Harrán, *Salamone Rossi, Jewish Musician in Late Renaissance Mantua* (Oxford and New York: Oxford University Press, 1999), 37.

Aside from the Mantuan version of the *concerto delle donne*, where the main focus of Duke Vincenzo's interest seems to lie, we know less about the singers of the court. In addition to the three female sopranos listed in the payrolls of 1589, the court employed three male sopranos: Francesco Gratia, M. Andrea Cochiola (called Cozzoli or Cocciola), and Isacchino della Profeta Massarano – the former two castrati and the latter presumably a falsettist. The voice parts of the rest of the male singers are unknown. This group of singers makes up the *cappella* with whom Monteverdi would have worked upon first arriving in Mantua, and for whom the first fruits of his Mantuan compositional labors would almost certainly have been written.

By 1592, some significant changes in musical personnel had taken place (see Table 1-2). As mentioned earlier, the entirety of the Pelizzari family was still in place (though not for much longer), and so presumably they maintained a significant role in the court's musical life. In addition, the form of the *concerto delle donne* was preserved by the continued presence of Europa Rossi, if we assume her presence in that ensemble in the first place. However, one of court's two castrati, Francesco Gratia, had left the *cappella* by this time. The addition of several new male singers is noteworthy, and in particular, perhaps, the bass Fra Serafino Terzi, who probably arrived ca. 1589 and who remained until at least 1627 at the church of Santa Barbara. Evidently Duke Vincenzo was quite pleased with Fra Serafino; on several occasions the Duke appealed to the singer's monastic order for Fra Serafino to be allowed to remain in Mantua, and Fra Serafino accompanied the Duke on a military campaign, along with Monteverdi and other musicians.[26] Like Fra Serafino, the alto Giulio

[26] Parisi, "Ducal Patronage," 507.

Cesare Perla was another new addition to the court cappella from Santa Barbara, where he remained until at least 1614.[27]

TABLE 1-2: Singers at the Mantuan Court, ca. 1592[28]

M. Giovan Battista Marinoni
M. Andrea Cozzoli (Cochiola) [cast. sop.]
Fra Serafino Terzi [bass]
M. Giulio Cesare Perla [alto]
Don Bassano Casola
M. Annibale Pelizzari
[M. Antonio di Pelizzari][29]
M. Filippo Angelone
Don Giuseppe Berthiolo
Don Camillo Sorsoli
M. Bartholomeo Pelizzari
Europa di Rossi [sop.]
Isachino della Profeta Massarano [sop.]
M.a Isabetta di Pelizzari [sop.]
M.a Lucia di Pelizzari

The next available pay record for the Mantuan musicians had been dated with some certainty to the period between 1603 and 1608 (see Table 3).[30] As one would expect, after more than a decade, many important changes in the makeup of the court cappella took place during this time. Unfortunately, the 1603-1608 pay roll is incomplete; Susan Parisi, however, has reconstructed from other archival evidence a larger, though necessarily more speculative, list of the musicians at the ducal court from ca. 1606-1608 (see Table 1-4).

[27] Parisi, "Ducal Patronage," 475.

[28] Parisi, "Musicians at the Court of Mantua," 191. See also Appendix A of this document.

[29] Antonio di Pelizziari is not listed on the payroll, but his presence can be inferred as probable due to the unusually large salary paid to his son Annibale.

[30] The pay roll was initially thought to date from 1591, but Susan Parisi has demonstrated the impossibility of this date. Her own dating involves cross-referencing with other documentation of the musicians. For a fuller justification, see Parisi, "Musicians at the Court of Mantua," 192-193.

Several new additions to these rosters are of the utmost musical importance. Most obvious is the arrival of the tenor Francesco Rasi, who is today perhaps best known for having taken the title role in the first production of Monteverdi's *Orfeo*. Even after his employment with the Gonzagas began – most likely ca. 1598[31] – he was frequently granted leave to travel throughout Italy for both personal and professional reasons. In addition, he traveled with Duke Vincenzo on multiple occasions, which demonstrates the fondness of his employer for his singing abilities. Rasi was employed by the Mantuan court (though he was not continuously in residence there) until his death in 1621. In addition to Orfeo, Rasi played Teseo in Monteverdi's *Arianna* (Mantua, 1608), Aminta in Peri's *Euridice* (Florence, 1600), and Apollo in Gagliano's *La Dafne* (Mantua, 1608).

TABLE 1-3: Singers at the Mantuan Court, ca. 1603-1608[32] (incomplete pay record)

S.ra Lucia Pelizzari [sop.]
S.ra Isabetta Pelizzari [sop.]
S.ra Lucretia Urbani [also harp]
S.ra Catterina Romana (Catterina Martinelli)
M. Giovan Battista Marinoni
M. Don Bassano Casuola
M. Annibale Pelizzari
M. Don Eleuterio Buosio
M. Pandolfo del Grande [tenor]
S.r Henrico Vilardi Romano
S.r Francesco Rasio (Francesco Rasi)

[31] Rasi was somewhat inconsistent in describing how long exactly he had been in Mantuan employ, but only a few years after his arrival he makes a more believable claim of time spent at the court. For a fuller account, see Parisi, "Ducal Patronage," 478-479. For more on the details of Rasi's life, see also Warren Kirkendale, *The Court Musicians in Florence During the Principate of the Medici: with a Reconstruction of the Artistic Establishment* (Florence: Leo S. Olschki, 1993).

[32] Parisi, "Musicians at the Court of Mantua," 193. See also Appendix A, below.

Aside from the addition of Francesco Rasi, two new excellent castrati were added to the ranks of the Mantuan court musicians: Don Giulio Cardi and Don Giovanni Battista Sacchi. Both figures, though not listed in the (incomplete) pay records from ca. 1603-1608, were clearly in service by ca. 1605, judging from a separate pay record for musical service from that time.[33] Sacchi, who remained at Mantua until at least 1632, most likely had important roles in Monteverdi's music dramas of 1607 and 1608, given his position as "the court's prized castrato."[34] In singing in these dramatic productions he was probably joined by

Table 1-4: Parisi's Reconstruction of Singers at the Mantuan Court, ca. 1606-1608[35]

Lucia Pelizzari (had possibly left by 1606) [sop.]
Isabetta Pelizzari (had possibly left by 1606) [sop.]
Lucretia Urbana [sop.]
Caterina Martinelli [sop.]
Claudia Cattaneo (d. 1607) [sop.]
Giovan Battista Sacchi [cast. sop.]
Don Giulio Cardi [cast. sop.]
Isacchino della Profeta Massarano [sop.]
Francesco Rasi [tenor]
Francesco Campagnolo [tenor]
Francesco Dognazzi [tenor]
Pandolfo Grande [tenor]
Giovan Battista Marinoni
Don Elueterio Buosio (had possibly left by 1606)
Henrico Vilardi (had possibly left by 1606)
Annibale Pelizzari
Don Anselmo Rossi
Luca Francini (had possibly left by 1606)
Ferrante Lelioli (left by 1606)

Cardi, who was also active in Mantua during the first decades of the seventeenth century, and who remained so until his death in 1622.[36] The suggestion that these two castrati were

[33] Transcribed in Parisi, "Ducal Patronage," 573 footnote 203.

[34] Parisi, "Ducal Patronage," 496.

[35] Parisi, "Musicians at the Court of Mantua," 195. See also Appendix A, below.

involved in the first production of *Orfeo* makes much sense, and even helps to give significant information regarding their specific voice ranges, as will be more fully discussed in the next chapter.

In addition to these new singers, one absence is particularly noticeable from the 1606-1608 pay rolls: Europa Rossi. Although she remained in Mantua and was involved in musical productions there, her absence from the pay records seems to indicate a less routine involvement with music at court, and also implies a change in the lineup of the Mantuan version of the *concerto delle donne* – the first of several that would occur in the next few years. It seems that the new female additions to the court cappella pay rolls of this period – Lucrezia Urbana and Caterina Romana – serve to fill the gap left by Madama Europa. The latter of the two is almost certainly Caterina Martinelli, the young soprano who arrived in Mantua in 1603 and for whom the title role in *Arianna* was originally intended. This, of course, did not come to pass; the virtuosa became ill and died during the rehearsal process in 1608.[37] Nevertheless, she played a large role in Mantuan musical life during her few years there, as is evidenced by the extraordinary preference shown to her after her untimely death. Her tombstone, for example, was inscribed to "Caterina Martinelli of Rome, who by the tunefulness and flexibility of her voice easily excelled the songs of the Sirens and the melody of the heavenly spheres, dear above all to Vincenzo, Serene Duke of Mantua…"[38] In addition to this unusual tribute, Monteverdi was also asked to compose a musical commemoration of Martinelli in the form of the sestina later included in the Sixth Book of madrigals (1614).

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[36] Parisi, "Ducal Patronage," 428-29.

[37] For a fuller examination of Martinelli's time in Mantua and the aftermath of her death, see Edmond Strainchamps, "The Life and Death of Caterina Martinelli: New Light on Monteverdi's 'Arianna,'" *Early Music History* Vol 5 (1985), 155-186.

[38] Quoted in Strainchamps, "The Life and Death," 170.

Although the presence of Caterina Martinelli clearly cast a long shadow in Mantua during her time there, she was not the only female singer. In addition to the Pelizzari sisters, new singers to consider during this time include Lucrezia Urbana, who was known primarily as a harpist, and Claudia Cattaneo, Monteverdi's wife, both of whom were sopranos. Though direct evidence is lacking, it seems likely that Urbana would have served in the *concerto delle donne*, perhaps helping to replace Europa Rossi. Information is even less clear regarding Cattaneo, who evidently sang in a female vocal ensemble directed by Monteverdi; unfortunately, information on that ensemble is all but non-existent, and so it is impossible to know exactly which other singers participated in this group.[39] In addition, like Martinelli, Cattaneo died tragically young in 1607 after a protracted illness, cutting short her contribution to the musical scene.

Much as court-favorite Caterina Martinelli was joined by other sopranos in the court cappella, Francesco Rasi – the dominant tenor voice – was joined by several other important tenors: Francesco Campagnolo, Francesco Dognazzi, and Pandolfo del Grande. Campagnolo, a native Mantuan, was in Duke Vincenzo's service as a singer by 1604, and almost certainly performed in the 1607-8 entertainments, including *Orfeo* and *Arianna*, as, indeed, did the other two tenors.[40] Like Rasi, he was a highly successful musician and was consequently in constant demand throughout much of Europe, frequently necessitating long absences from Mantua as he was "borrowed" by different courts for their performances (just as Duke Vincenzo borrowed singers upon occasion for special events). Though these long absences from court might have limited the number of pieces written with Campagnolo in mind,

[39] Parisi, "Musicians at the Court," 199. This information stems from a single letter to Viccenzo Gonzaga of 26 April 1604 that briefly mentions the ensemble. See Parisi, "Ducal Patronage," 603 f.398.

[40] Parisi, "Ducal Patronage," 424.

Monteverdi would certainly have made use of the singer when he was an available resource, as we will see in more detail later. Francesco Dognazzi, another Mantuan by birth, eventually rose to the position of *maestro di cappella* of the Mantuan court in 1619, after Monteverdi no longer held the title. In addition to his skills in this regard, however, he was also sought after as a performer (including by Monteverdi), although he was perhaps not so internationally successful a singer as Rasi or Campagnolo were.[41] The last of these three Mantuan tenors, Pandolfo del Grande, arrived in Mantua sometime around 1603, and remained in the service of the Gonzagas until at least 1622.[42] Less is known about Grande than about the others; Monteverdi, however, mentions that he "swallows his vowel[s]," perhaps indicating that Grande was not quite on the same level as the other two in terms of musical talent.[43] Given this information, it seems likely that he would not have been trusted with particularly important parts of either the operas or the madrigals, particularly given that text he delivered may have been difficult to understand.

The last – but certainly not least – important addition to the Mantuan court during Monteverdi's time there occurred in 1610, with the arrival of the soprano Adriana Basile. As Susan Parisi points out, by that point a new group of virtuosic sopranos "was needed at court to replace Caterina Martinelli and Claudia Cattaneo, and probably also the Pelizzari sisters, whose service as singers is by then doubtful."[44] Basile certainly helped to achieve this goal; she was one of the most celebrated singers of early seventeenth-century Italy, and – like

[41] Parisi, "Ducal Patronage," 434-6.

[42] Parisi, "Ducal Patronage," 449.

[43] Letter from Monteverdi to Duke Vincenzo Gonzaga, 9 June 1610. Printed in *The Letters of Claudio Monteverdi*, revised edition, ed. and trans. Denis Stevens, (Oxford: Clarendon Press, 1995), 66-67.

[44] Parisi, "Musicians at the Court," 200.

Caterina Martinelli before her – must have had a large impact on the musical life at court during her time in Mantua, which extended until 1624 (though with numerous absences).

Upon the death of Duke Vincenzo in 1612, the ducal cappella underwent significant changes in structure, much as they had upon the death of Guglielmo Gonzaga in 1587. For the present purposes, the most important of these changes is the dismissal of Monteverdi from his position as *maestro di cappella* and the composer's subsequent move to Venice in 1613 to assume the same role at St. Mark's Basilica. Despite this relocation, Monteverdi retained close ties to the court – he had worked there for 20 years, and remained a citizen of Mantua – and he continued to compose some music for Mantuan use. Monteverdi's move to Venice does, however, represent an important change in his compositional style, which occurred not least because of the entirely different set of singers for whom he was composing music.

CHAPTER 2
General Observations on the Voice Ranges of Monteverdi's Mantuan Madrigals

Overview

Monteverdi's Mantuan madrigals technically begin with his Third Book (1592). The previous two were published while the composer was still in Cremona (in 1587 and 1590), and are to some extent student compositions – aside from musical issues, both volumes indicate Monteverdi as a "discepolo del sig. [Marc'Antonio] Ingegneri." In addition, the dedications of the books indicate that he was seeking employment outside of Cremona; the First Book is dedicated to Count Marco Verità of Verona, while the Second Book is dedicated to Giacomo Ricardi, the president of the Milanese Senate. As Paolo Fabbri points out, these dedications leave "no doubt that Monteverdi was searching for a position outside his native city."[45] Thus, he may have written (or re-written) these compositions in a style likely to please the dedicatees – a smart move for a composer looking for work. Nevertheless, it also seems possible that he may have been writing pieces with an eye to performance in nearby Mantua, as well. Similarly, the Sixth Book, although published after Monteverdi had relocated to Venice, contains a large number of works that date from his Mantuan years, as will be addressed more fully in the following chapter. Thus, for the purposes of this study, I will

[45] Fabbri, *Monteverdi*, 20.

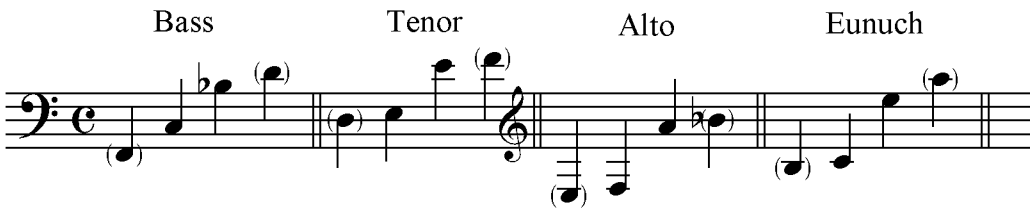
consider Monteverdi's Mantuan madrigals to include the Third through the Sixth Books, where writing for a Mantuan group of singers may be assumed with some certainty.

A few brief points of methodology for the following chapters may require some explication. First, I will be using the traditional Helmholtz system of notation for the vocal ranges: thus, "middle" c is notated as *c´*, the octave above that is *c´´*, et cetera. Similarly, the octave below *c´* is notated as *c*, and the octatve below that as *C*. Perhaps less conventionally, when calculating information such as average voice ranges I have recorded ranges in the number of semitones: i.e. an octave range is noted as 12, while an octave and a fifth is 19. Finally, before beginning a discussion of the voice ranges of Monteverdi's madrigals, it is necessary to get some idea of the standard ranges for the different voice parts, against which Monteverdi's can then be compared. Perhaps the most obvious source of information regarding the treatment of vocal parts may be found in the writings of Michael Praetorius (ca. 1571-1621); his *De organographia* (Wittenberg, 1618), the second volume of the *Syntagma musicum,* contains detailed practical information regarding tuning, playing, and composing for a great number of instruments, including the voice. Though Praetorius was geographically removed from Mantua, his writings take into account the differing styles of composition and pitch standards, including those of the peninsula. In terms of vocal ranges, Praetorius describes the voices and creates a table indicating both the normal ranges and also "the degree of falsett on either side that a skilled player can elicit beyond the instrument's natural capacity."[46] He provides the following ranges (the "extended" range is contained within

[46] Michael Praetorius, *Syntagma musicum II: De organographia*, trans. and ed. David Z. Crookes (Oxford: Clarendon Press, 1986), 34.

parentheses): Bass – (*F*)*c*-*bflat*(*d′*); Tenor – (*e*)*d*-*e′*(*f′*); Alto – (*e*)*f*-*a′*(*bflat′*); Eunuch – (*b*)*c′*-*e′′*(*a′′*) (see example 2-1).[47]

Example 2-1: Praetorius' Provided Ranges



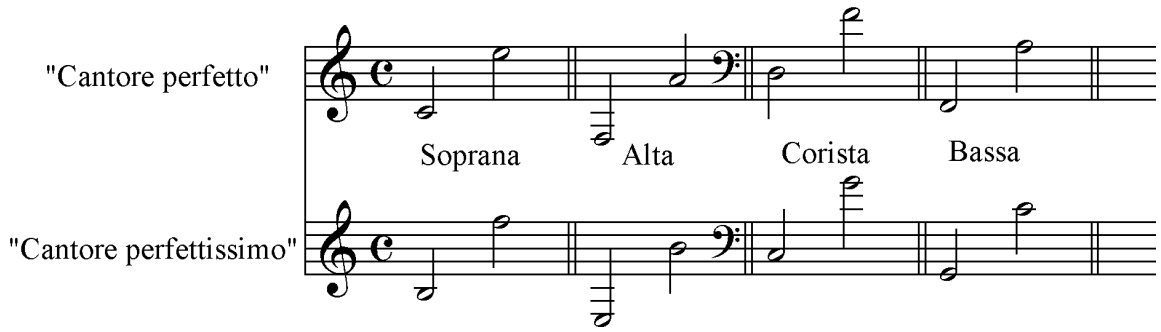
Praetorius was not the only seventeenth-century theorist to write about voice ranges. Another example, perhaps even more pertinent to Monteverdi's music, may be found in Adriano Banchieri, who also specified standard and extended ranges in his *Cartella musicale nel canto figurato, fermo & contrapunto* (2d edn, Venice: Vincenti, 1614), which he respectively designates as "cantore perfetto" and "cantore perfettissimo" (see example 2-2). The smaller ranges given for a "cantore perfetto" are as follows: Soprana – *c′*-*e′′*; Alta – *f*-*a′*; Corista – *d*-*f′*; and Bassa – *F*-*a*. The larger "canto perfetissimo" ranges are: Soprana – *b*-*f′′*; Alta – *e*-*b′*; Corista – *c*-*g′*; and Bassa – *G*-*c′*.[48] These ranges, perhaps even more than Praetorius', tend to be supported through examination of Monteverdi's madrigals; however, there are notable deviations from these archetypical vocal ranges, most notably through the continued use of high-clef notation, particularly in Monteverdi's first books. Thus, an

[47] Praetorius, *De organographia*, 35.

[48] Banchieri's chart of ranges is reprinted in Patrizio Barbieri, "'Chiavette' Modal Transposition in Italian Practice (*c*1500–1837)," *Recercare* 3 (1991), 5-79, at 36.

examination of this trend will prove necessary to understanding the development of Monteverdi's use of vocal ranges through the madrigal books.

Example 2-2: Banchieri's Provided Ranges



Chiavette

There is much speculation as to the meaning of the high clefs, or *chiavette,*[49] in Monteverdi's music, most of it revolving around the issue of transposition. While this study does not aim to conclusively solve this complex issue, the voice ranges of Monteverdi's madrigals may shed some new light on this complex problem. Several scholars, perhaps most vehemently Andrew Parrott, have proposed that pieces in the high clefs are intended to be transposed downwards, although there is little consensus regarding precisely the interval by which the pieces should be transposed. Many theorists of the time, in fact, seem to have agreed that the

[49] The standard clef combination – the so-called "natural clefs" – are C1, C3, C4, and F4, or simply soprano, alto, tenor, and bass clefs. The high clefs are G2, C2, C3, and F3, although some alternate versions exists. For a recent general overview of the issue, see Andrew Johnstone, "'High' Clefs in Composition and Performance," *Early Music* 34 (2006), 29-54.

high clefs should be transposed, but differ significantly on the specifics.[50] Most common, however, seems to be the idea of transposition down a fourth or a fifth. The latter seems somewhat impractical given the ranges of the madrigal books; however, the former seems a likely possibility, worth exploring in some detail.

In 1543, the theorist Silvestro Ganassi in his *Lettione seconda pur della prattica di sonare il violone d'arco da tasti* (Venice, 1543) establishes that all pieces written in the high clefs should be assumed to be transposed down by a fifth, regardless of any other factors.[51] This process, however, is complicated by later theorists, among them Banchieri (*Cartella musicale, overo Regole utilissime à quelli che desiderano imparare il canto figurato*, Venice: Vincenti, 1601), who indicate that the key signature would actually affect the level of transposition: pieces with a B-flat in the key signature would be transposed down a fourth, while those with no B-flat would be transposed down a fifth (in order to avoid overcomplicated key signatures). This view was echoed by Praetorius in the third volume of the *Syntagma musicum* (Wolfenbüttel, 1619), when he established that

> Every vocal piece in high clefs, i.e., where the bass is written in C4 or C3, or F3, must be transposed when it is put into tablature or score for players of the organ, lute and all other foundation instruments, as follows: if it has a flat, down a 4th *in durum* but if it has no flat, down a 5th *in mollem, naturaliter*.[52]

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[50] For a concise summary of multiple theorists on the matter, see Andrew Parrott, "Transposition in Monteverdi's Vespers of 1610: An 'Aberration' Defended," *Early Music* 12 (1984), 490-516, especially 491-4. Since this article, Parrott has become increasingly certain (due to many of the same reasons I discuss here, that the interval of the fourth is the proper one for *chiavette* transposition. See Andrew Parrott, "Monteverdi: Onwards and Downwards," *Early Music* 32 (2004), 303-18.

[51] Barbieri, "'Chiavette,'" 39.

[52] Quoted in David Nutter, "Salamone Rossi's Chitarrone Madrigals," in *Claudio Monteverdi: Studi e Prospettive*, Paola Besutti, Teresa M. Gialdroni, and Rodolfo Baroncini, eds. (Florence: Leo S. Olschki, 1998), 215-61, at 233.

As Patrizio Barbieri points out, however, "in the second half of the seventeenth century…Banchieri's rule had completely fallen into disuse."[53] Lorenzo Penna, for example, allows for either a transposition by a fourth or a fifth, depending on the performers' desired pitch level (*Li primi albori musicali*, Bologna: Monti, 1684).[54] Although it seems fairly clear that these high-clef madrigals would have been transposed downwards, given these conflicting statements it is not clear by precisely what interval they would have been lowered. Through the rest of this study, I have chosen to refer to the *chiavette* madrigals as though they were transposed down a fourth; the ranges thus created are very much in line with those in the standard ranges, and create fewer problems with excessively low ranges. However, few if any of my major points would be substantially altered by transposing the ranges by a fifth rather than a fourth.

The idea of transposing the madrigals in *chiavette* down a fourth does, however, solve some significant problems, particularly for the first three books of madrigals. Nearly all of the First Book (1587), for example, is notated in high clefs, and the ranges tend to be quite high throughout; the canto parts frequently reach *g′′* and *a′′*, with the tenors reaching the octave below. These ranges are unlikely to be sung at the notated pitch for several reasons: first, even the later operas do not make demands of that nature on sopranos and tenors (even Francesco Rasi avoids those upper registers), and it seems dubious that they would be required at this point. In addition, as discussed earlier, Monteverdi probably wrote the music of the First Book for performance in Cremona or Verona (or both), and to my knowledge there is no evidence of female sopranos capable of this type of singing at either location. Given this information, it is even less likely that these pieces as a whole would be sung at the

[53] Barbieri, "'Chiavette,'" 45.

[54] Barbieri, "'Chiavette,'", 45-46.

notated pitch, since castrati or falsettists would almost certainly be unable to sing these pitches (particularly with the frequency with which they appear in the early madrigal books). Second, the bass parts never descend below B*b* but frequently reach up to e*b*′ or f′, a range that one would associate more with tenors than the basses. This range, would, however, easily allow transposition down a fourth, and in fact this new range would correspond well with both of the Book I madrigals in natural clefs.

This transposition is not without some problems, however, even in the First Book, as occasionally the voice parts would become unusually low with transposition. This stands out in the case of "A che tormi il ben mio," where the wide canto and quinto parts reach from c′ to a′′ (see Appendix B). Transposing this madrigal down the standard fourth, then, would alleviate the strain on the upper register, but at the same time would force two sopranos to sing g – a note substantially below the range given for eunuchs by Praetorius. Likewise many of the other *chiavette* madrigals would require the sopranos to sing an a as the lowest pitch in the canto and quinto parts, again below Praetorius' limits (for example "Amor, per tua mercé vattene a quella" from the First Book); however, this range has some corroboration in the standard clefs. In the Second Book (1589), "Bevea fillide mia" requires a range of much the same nature, this time notated in the high clefs, with the canto reaching a low a and the quinto to a low g. Thus, downward transposition by a fourth of the madrigals notated in *chiavette* in general brings the clefs into line with the ranges of the madrigals notated in standard clefs, with the exception of a few low canto and quinto parts.

Despite this consistency, it could be pointed out that it may be a mistake to view this transposition by a fourth dogmatically, at least before the introduction of basso continuo to the madrigals in around 1600. As Rinaldo Alessandrini reminds us, "with *a cappella* singing,

whether in sacred or secular music, there was complete freedom of choice to choose a pitch which allowed the greatest convenience during performance."[55] Yet, after the introduction of the continuo to Monteverdi's madrigals in the Fifth Book (1605) the ranges do not change noticeably; when transposed downwards by a fourth, the ranges of the *chiavette* pieces line up quite nicely with the ranges of the continuo madrigals. It is notable, however, that all of the continuo madrigals (with one exception to be discussed later) are written in standard clefs, perhaps as a way of limiting the amount of transposition required of the continuo musician(s).

It would appear that other composers came up with different methods for dealing with the problem of introducing continuo into madrigal books using *chiavette* notation. One solution – and one that bolsters the case for transposition by a fourth – is demonstrated by Monteverdi's Mantuan colleague Salamone Rossi. Rossi's First Book of madrigals (1600) includes six pieces with continuo, and, as Parrott points out, "the tablature for chitarrone (in A) matches the pitch of the four that use C1 and F4 clefs [that is, standard clefs], whereas the two that use G2 and F3 clefs [*chiavette* notation]…appear a 4th lower in the tablature."[56] Thus, Rossi removes from the continuo player the burden of transposition; similar examples can be found in pieces by many prominent composers of the period, including Viadana and Schütz.[57]

It is also possible that the performative difficulties of transposition could be avoided by the use of keyboard instruments that were designed to allow for simple transposition down

[55] Rinaldo Alessandrini, "Performance Practice," 635.

[56] Parrott, "Transposition in Monteverdi's Vespers," 496. On this transposition in Rossi, see also Nutter, "Rossi's Chitarrone Madrigals," 233-234.

[57] For a fuller treatment of these pre-transposed pieces, see Parrott, "Transposition in Monteverdi's Vespers," 496-497.

a fourth through the use of a second manual at a different pitch level.[58] Thus, harpsichordists could play the piece as written on the lower manual and the pitch would sound a fourth lower. This is the technique suggested by Quirinus van Blankenburg in 1739, for example, who points out that performers of the early seventeenth century "were so inexperienced in transposition that in order to be able to transpose a piece a [fourth] downwards they made a special second keyboard in the harpsichord for the purpose."[59] Although R.T. Shann and others have cast doubt on the veracity of this statement and have demonstrated that certainly seventeenth-century harpsichordists were capable of transposition,[60] it seems likely that performers (even those capable of transposing at sight) would take advantage of these keyboards, perhaps at least encouraging the transposition by the interval of a fourth.

One additional point may be made regarding the transposition of the continuo madrigals. Whereas in *a cappella* works the singers could theoretically sing at any desired pitch level, the mean-tone tuning of harpsichords in the early seventeenth century would not allow transpositions to more "remote" keys in the continuo madrigals, even assuming that the harpsichordist could transpose by unusual intervals.[61] This again reinforces the idea of transposition by the interval of a fourth (or fifth, though this would often render the ranges unacceptably low for all voice parts). While this might seem to apply only to those madrigals

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[58] For further history on these instruments, see for example Sibyn Marcuse, "Transposing Keyboards on Extant Flemish Harpsichords," *Musical Quarterly*, 38 (1952), 414-25 or Edwin M. Ripin, "The Two-Manual Harpsichord in Flanders before 1650," *The Galpin Society Journal*, 21 (1968), 33-39.

[59] Quirinus van Blankenburg, *Elementa musica* (The Hague, 1739), 142. Quoted in Parrott, "Transposition in Monteverdi's Vespers," 494.

[60] See, for example, R.T. Shann, "Flemish Transposing Harpsichords – An Explanation," *The Galpin Society Journal*, Vol. 37 (Mar., 1984), 62-71.

[61] For a discussion of the mean-tone temperament commonly used in Italy in Monteverdi's time, see for example Herbert W. Myers, "Tuning and temperament," in *A Performer's Guide to Seventeenth-Century Music*, ed. Stewart Carter (New York: Schirmer Books, 1997, 318-324.

of the Fifth Book and after, it seems quite likely that the practice of instrumental accompaniment to madrigals predates the inclusion of a written-out continuo part; in Book V, Monteverdi clearly states that the madrigals are to be sung "with basso continuo for harpsichord, chittarone or other similar instruments; made particularly for the last six and optional for the others."[62] This implies that the accompaniment of madrigals by a continuo instrument was not unusual for the time, and there is no indication that any of Monteverdi's contemporaries regarded this practice as controversial or otherwise out of the ordinary. If this is the case, then of course any madrigal performed with optional harpsichord would be bound to the same restrictions of transposition as those for which the continuo is obligatory.

Monteverdi's use of *chiavette* notation declines in frequency (see Table 2-1) and all but disappears through the course of his madrigal books; the Sixth Book (1614) has no examples of high clefs, and the Seventh Book (1619) has only one: "A quest'olmo, a quest'ombre, et a quest'onde" which stands apart from the rest of the book in other ways, as well, possibly suggesting that it was composed earlier.[63] The reasons for this decline are more complex than can even begin to be addressed in this study, but the virtual lack of any *chiavette* notation after the Fifth Book seems to be at least partly a result of the

[62] "col basso continuo per il Clavicembano, Chittarone, od altro simile istrumento; fatto particolarmente per li sei ultimi & per li altei a beneplacito."

[63] Tomlinson, for example, points out that this piece is "reminiscent of Book VI in poetic theme and musical setting" and goes on to suggest that "[p]erhaps Monteverdi set this text in Mantua, or just after he arrived in Venice, while still occupied with the publication of the Sixth Book. In any case, there is no doubt that it breathes the nostalgic pastoral ethos of that earlier collection and stands out as a striking anomaly among the other works of Book VII." Tomlinson, *Monteverdi*, 166.

Table 2-1

Chiavette usage in Monteverdi's madrigal books	
Book I (1587)	91%
Book II (1590)	29%
Book III (1592)	50%
Book IV (1603)	5%
Book V (1605)	32%
Book VI (1614)	0%
Book VII (1619)	3%

addition of the basso continuo; by avoiding the use of high clefs entirely in the voice parts, Monteverdi eliminated the need for transposition of any kind. Regardless of the precise reasons for the use (or not) of the high clefs, it seems quite likely, given the above reasons and the voice ranges, that Monteverdi's use of them indicates a downward transposition, most likely by a fourth. Consequently, for the rest of this study, ranges in *chiavette* will be treated accordingly when necessary for comparison.

Monteverdi's Voice Ranges

During the period of time covered by Books III-VI (1592-1614), the size of voice ranges that Monteverdi required of his singers remained relatively constant, at least in terms of an average range (see Table 2-2). There is, however, a noticeable jump in size for several voice parts at different points in time. For example, in the Third Book – which is to say, after Monteverdi's move to Mantua – there is a substantial increase in the size of the canto part, from 14.95 (approximately an octave and a perfect fourth) to 16.8 (approximately an octave and a perfect fifth), likely due to the change in the singers for whom he was composing. Similarly, an increase occurs in all the voice parts, particularly the bass, upon Monteverdi's

arrival in Venice, probably reflecting the new groups of singers with whom he began working there. Aside from these increases due to relocation, the ranges remain within approximately a semitone, and are occasionally almost identical for multiple madrigal books. Throughout the Mantuan madrigals, the bass voice most often has the largest average range (a fact consistent with Praetorius' ranges), but the other major voice parts (canto, alto, and tenor) all have smaller ranges of comparable size.

Table 2-2

Monteverdi Ranges – Mean[64]

	Canto	Quinto (as Canto)	Alto	Quinto (as Alto)	Tenore	Quinto (as Tenore)	Basso
Book I (1587)	15.67	16.33	15.43	17.21 (5)	16.05	15 (1)	14.9
Book II (1590)	14.95	16.1	16	X	16.05	16 (1)	17.14
Book III (1592)	16.8	16.53	16.95	20 (1)	15.65	X	17.05
Book IV (1603)	17.58	16.75	15.79	17 (1)	16.53	18.5 (2)	17.47
Book V (1605)	16.3	16.56	16.4	20 (1)	15.6	18 (2)	17.5
Book VI (1614)	16.28	15.7	16.06	X	15.17	14 (1)	18
Book VII (1619)	16.93	X	16.75	X	17.55	X	20.11

By and large, Monteverdi works within the limits outlined by Banchieri when writing voice parts, as we have seen with the size of the voice ranges. As one might expect, then, this is also the case with the pitch content of the madrigals. However, some identifiably distinctive combinations of pitch range and range size arise, and these begin to suggest music written for particular singers. The following sections will briefly examine the vocal writing and remarkable ranges in the Third, Fourth, and Fifth Books; the final chapter will be a more in-depth case study of some trends in Book VI.

[64] I have omitted from this list the isolated uses of the sesto and settimo voice parts in the Sixth Book, as there is nothing to which they could be compared and the ranges are unremarkable in size. In addition, the parenthetical numbers following some ranges refer to the number of times that voice part appears in each book, if the small number might skew the calculations significantly.

Book III (1592)

Of the Mantuan madrigal books, the Third Book contains the largest number of pieces written in *chiavette*, and so it is worth repeating that I will be treating those madrigals as though they were transposed down a fourth. Monteverdi's writing for the canto parts (and the quinto, when used as a second canto part) of this book frequently descends past Praetorius' lower limit for the eunuch voice; the range *a-e´´* is very common, and *a-f˝´* appears occasionally – an exceptionally large (and low) range which pushes the limits at both ends. Though one might at first be tempted to assign this voice to a particular virtuoso (virtuosa?), the madrigal "Perfidissimo volto" requires this range in both the canto and quinto parts, indicating that there must have been (at least) two singers in Mantua capable of singing such a large range. It is also not clear whether the parts with this range were intended to be sung by a male soprano or a female one; however, it is perhaps noteworthy that the range of *a-e´´* is also fairly common in the first two madrigal books, where female involvement – at least by the kind of *virtuose* that these parts would seem to require – seems unlikely. Aside from the preponderance of this particular range, there are also a fairly large number of madrigals wherein the range is more constrained, such as *c´-e´´* or *b-d´´*. These seem likely to have been written for another soprano (or group of sopranos), perhaps with less virtuosic voices.

The alto writing for the Third Book is quite low, and often functions basically as a second tenor voice; indeed, the two parts often share very similar ranges, as is the case in, for example "Occhi, un tempo mia vita," where the alto range is (transposed down a fourth) *c-g´* and the tenor range is *c-f˝*. Although this piece is the lowest example of an alto part in Book III, examples of the alto and tenor voice sharing approximately the same range are not at all

uncommon. On other occasions, however, the alto voice serves to create a trio texture with the upper voices, as in "Lumi, miei cari lumi," where the alto part (which is even notated in a C1 clef) reaches from *bflat-f´´*, or "O rossignuol ch'in queste Verdi fronde," where the range is a somewhat more conservative (but still unusually high) *bflat-c´´*. Thus, in the alto parts – like those for canto – we find pieces most likely written for two different singers or groups, and in particular it seems probable that those pieces where the alto line creates a trio texture were written to take advantage of the *concerto delle donne* in Mantua.

Though it is not so obvious, the tenor writing of Book III can also be divided into two groups. The vast majority of the time the tenor remains around *d-e´* or *c-e´*. Upon occasion, the upper register – but not the lower, as will be significant later – is enlarged somewhat, allowing the range to extend to *g´* or even *a´* on one occasion ("O rossignuol ch'in queste Verdi fronde"). This implies the presence of one particular singer with the ability to sing these higher notes; the use of *a´* for a tenor never appears again in Monteverdi's Mantuan madrigal books. It is also possible – and, I would say, more probable – that this writing is for the same singer seen in the lower alto parts. The range of the tenor part of "O rossignuol" (f-a´) and "La giovinetta pianta" (*f-g´*) is quite similar to that seen in the alto of "O primavera, gioventù de l'anno" (*f-bflat´*) for example, or "Rimanti in pace" (*f-a´*). Also, in both "O rossignuol" and "La giovinetta pianta" the alto is functioning as a third canto part in the *concerto delle donne* style mentioned above, which may indicate that a female sang tenor in these pieces. Thus, it would appear that there was for Monteverdi a flexibility of vocal writing beyond merely the canto parts, leading to the creation of interchangeable alto and tenor lines.

The bass parts in the Third Book are the most consistent of the five voices. The usual range is around *F-c′*, with few variations as compared to the other voice parts. It seems clear, then, that all of the basses (assuming more than one) for whom Monteverdi was writing this music had approximately the same range, and not a remarkable one at that; this may be due to the emphasis on the higher voices – both male and female – at the Mantuan court during this period. Nowhere is the tremendous bass range seen in some of Monteverdi's later compositions evident; it is not until the later madrigal books that another bass range is added, as will be discussed in more detail later.

Three madrigals emerge from the Third Book as having almost certainly been written for the Mantuan *concerto delle donne* during the last decade of the sixteenth century, which was comprised of Lucia and Isabetta Pelizzari certainly, but also possibly Europa Rossi and/or Claudia Cattaneo: "La giovinetta pianta," "O rossignuol ch'in queste Verdi fronde," and "Lumi, miei cari lumi." All three of these pieces feature higher tessituras in the upper voice, and in each the alto voice functions as a third canto part, often creating a trio texture. Additionally, in each of these madrigals the tenor voice is also higher than is typical for the book, hinting that perhaps the singer who typically sang the lower alto lines was singing the part.

Book IV (1603)

Contrary to what one might expect given the long stretch of time separating them, many of the trends visible in the vocal parts of the Third Book are also apparent in its successor. An immediately noticeable difference, though, is the change in the prominence of *chiavette*

notation, which appears in only one madrigal ("Ah, dolente partita"); it is significant that despite this change, the ranges remain largely consistent with those seen in Book III. In the canto parts, the *a-e´´* or *–f´´* range identified above is still fairly common, but not as prevalent as in the Third Book – although the average size of canto parts increases by only a semitone between the two books, the average range seems to have shifted up in pitch significantly. The range *d´-g´´*, for example, appears in several pieces and *f´´* is much more common as a high range limit than in the previous book. This would seem to indicate further development of the female sopranos in residence during this period. Particularly noteworthy as an example of this trend is the nearly two-octave range required of the quinto in "Voi pur de me partite, anima dura," which stretches from *a-g´´*. This range appears only one other time in Monteverdi's Mantuan madrigals ("Ahi, com'a un vago sol cortese giro" from Book V), and in both cases it appears only in one voice, with the other substantially smaller in range; perhaps this large range represents the limits of one of the court's more accomplished female sopranos.

Though the canto parts of Book IV have risen in average pitch since the Third Book, the alto parts do the opposite. Only in one example ("Anima dolorosa che vivendo")[65] does the alto appear to function as a third canto voice, and more often than not the range stays around *e-a´* (occasionally *d-bflat*). Overall, the alto begins to function as a slightly higher tenor voice, more often paired with the lowest two voices than with the sopranos.

The role of the tenor voice itself remains mostly unchanged from the Third to Fourth Book. The range from *c-f´* or *c-g´* is still predominant, and the average of the ranges is only a

[65] "Cor mio, non mori? E mori!" also makes use of an alto voice which may be seen to function as a canto, but the piece is somewhat unusual in that the alto voice is almost certainly actually for a soprano voice, since the quinto part is serving as a second tenor – thus the actual voicing of the piece becomes SSTTB. Likely for this reason, the alto is notated in an unusual C2 clef.

semitone larger in the later book. There is, however, the introduction of an interesting new range to Book IV, which reaches from *Bflat-f″* or *Bflat-e′* on two occasions ("Che se tu se' 'l cor mio," and "Sí ch'io vorrei morire"), significantly lower than any of the extended vocal ranges provided by Praetorius or Banchieri. It seems very likely that this downward extension of the tenor range came as a result of the new presence of Francesco Rasi at the court beginning around 1597, particularly given that this extended tenor range is also employed by the title character of *Orfeo* (*Bflat-f″*), which, as mentioned above, Rasi performed.[66] Also, it is worth noting that Salamone Rossi's First Book (1600) also features an unusually low tenor range upon occasion, and in fact in "Anima del cor mio" the tenor part stretches impressively from *A-g′* (see Appendix C). Further study of these madrigals possibly written with Rasi in mind might yield interesting insights into the singer's performance style and musical abilities.

The bass ranges of Book IV also remain much the same as in the previous book, although the average range increases somewhat. The largest range in the book is *F-d′*, which is found in "Luci serene e chiare" and "Io mi son giovinetta" – clearly impressive, but not obviously indicative of any particular singer. Rather, the bass ranges just seem to gradually grow larger over time, a trend that will continue through the following books. It is possible that even at this point, before the actual introduction of basso continuo into the madrigal books, the idea of an instrumental bass was influential on the way Monteverdi (and his contemporaries) conceived these large bass parts, which function in a way as proto-continuo lines.

[66] The vocal ranges in *Orfeo* have been tabulated by Tim Carter, and may be found in "Singing *Orfeo*: on the Performers of Monteverdi's First Opera," *Ricercare* 11 (1999), 75-118; Carter, *Monteverdi's Musical Theatre*, 97.

Book V (1605)

No great gap divides the Fourth and Fifth Books, which are separated in publication by only two years. Due to the relatively small amount of time between these two books, then, one would expect them to very similar in style and content. This assumption largely holds true; there are, however, some notable differences as well. Most prominently, the Fifth Book is Monteverdi's first use of basso continuo in the madrigals (although as I have pointed out earlier, evidently the use of continuo instruments was not an unusual practice before this publication), which creates a less flexible pitch standard for the pieces, in that continuo instruments (in particular keyboard instruments) were not capable of transpositions of the madrigals to any pitch level. Nevertheless, the ranges for the continuo madrigals are basically identical to those that are *a cappella*.

Another obvious difference is the use of *chiavette* notation, which Monteverdi surprisingly employed much more often in the Fifth Book than in the Fourth. This fact is contradictory to the general move away from the use of high clefs seen through the madrigal books, and requires some examination. Six madrigals in Book V are notated in *chiavette* ("Cruda Amarilli, che col nome ancora;" "Ecco, Silvio, colei che 'n odio hai tanto;" "Ma, se con la pietà non è in te spenta;" "Dorinda, ah! Dirò 'mia' se mia non sei;" "Ecco, piegando le ginocchia a terra;" and "Ferir quell petto, Silvio?"). At least one of these ("Cruda Amarilli") clearly dates from the last few years of the 1590s, since in 1600 examples from it were included in Giovanni Maria Artusi's attack on Monteverdi's "imperfections."[67] The

[67] This attack occurs in the text *L'Artusi overo delli imperfettioni della moderna musica*. For more information on this well-documented event, see for example Claude V. Palisca, "The Artusi-Monteverdi

additional madrigals form one five-part setting of text from Guarini's *Il pastor fido*, which also dates from before the Fourth Book was published.[68] Perhaps, then, owing to their earlier dates of composition, the *Pastor fido* madrigals do not conform to the general trend in this book's madrigals away from the use of *chiavette*.

The canto parts for the Fifth Book look very similar to those that precede them in the Fourth. The large range of a-f˝ seen in the previous books is still present, although with significantly less frequency; only three madrigals make use of this large range ("Ma tu piú che mai dura," "Ahi, com'a un vago sol cortese giro," and "Amor, se giusto sei"). One of these ("Ahi, com'a un vago sol") actually reaches from a-g˝ – an exceptionally large range. Interestingly, while on several occasions in Book IV this range occurs in both canto and quinto parts, in the Fifth Book it only occurs in one voice at a time, with a smaller range in the companion part. It is possible that the relative lack of the large soprano ranges coupled with the fact that only one voice sings that range at a time may suggest a change in female personnel in the court musicians, and we know that sometime in the middle of the first decade of the seventeenth century Lucia and Isabetta Pelizzari most likely left the Mantuan court.[69] Perhaps, then, this change in the soprano writing reflects this change in the makeup of the singers.

The functions of the alto parts are also notable in the Fifth Book; for example, several times in the book the alto operates as a second canto while the quinto functions as a second

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Controversy," in *The New Monteverdi Companion*, Denis Arnold and Nigel Fortune, eds. (London: Faber and Faber, 1985), 127-158.

[68] Tomlinson, in fact, suspects that "all but the continuo madrigals of Book V were composed by the time of Book IV." See Tomlinson, *Monteverdi*, 111.

[69] It seems almost certain that they had left by 1608, when Duke Vincenzo began to seriously search for new female sopranos.

tenor, creating an SSTTB texture. For example, although I mentioned it above as a soprano characteristic, the extraordinary range in "Ahi, com'a un vago sol" is actually in the alto part. While this trend is visible in the Fourth Book as well (for example in "Cor mio, non mori? e mori!"), in Book V it comes more to the fore, creating what seems to be a new emphasis on tenor parts. This change may also be the result of a shift in musicians in Mantua; one would assume that if the quality of sopranos was declining Monteverdi would begin to compose more for the abilities of the other singers.

Like the extended soprano ranges, the large and low tenor range seen in Book IV (B*b*-f′) is only seen in one madrigal of the Fifth Book: "Troppo ben può questo tiranno Amore," in which the tenor reaches from A-e′ – only a third higher than the bass. The meaning of this change is not clear; perhaps Rasi was less involved in the madrigal entertainments at this point, or perhaps all the pieces written for that range had been already been published in the Fourth Book. Other than this enigmatic alteration, however, in general the tenor ranges of Book V are similar to those of the preceding books. Similarly, the bass ranges remain relatively unchanged, centering on F-b*b* or F-c′.

At this point, I will move from these brief general examinations of the vocal ranges of the Mantuan madrigals to a more detailed analysis of the Sixth Book. My intention in doing this is to demonstrate the benefits to be gained from the application of the techniques shown earlier to specific problems in chronology and analysis of Monteverdi's madrigals.

Chapter 3
Case Study: Book VI

Monteverdi's *Sesto libro di madrigali a cinque voci*, published in Venice in 1614, was his first new publication after having relocated there from Mantua in the preceding year to assume the role of *maestro di cappella* at St. Mark's Basilica.[70] Despite the fact that it is technically no longer a "Mantuan madrigal book," it is clear that much of the content of the book originated during Monteverdi's time there, as will be discussed more fully later. Aside from the location and date of its publication, however, we know fairly little about the chronology and performance specifications of the contents; as we have seen, Monteverdi's madrigals were often composed years before being finally published.[71] This presents an especially difficult problem for the Sixth Book, since it was published nearly a decade after its predecessor. For this reason, the date of 1614 provides little more than a *terminus post quem* for the dating of several of the madrigals contained in the collection; and, although some of them can be dated with varying degrees of precision within the Mantuan period, a clear chronology for the entire book has proved quite elusive.

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[70] Fabbri, *Monteverdi*, 138. The Fifth Book of Madrigals had been reprinted before the Sixth Book was published.

[71] As one example, "Cruda Amarili," as mentioned in the previous chapter, was evidently heard by Artusi in 1598.

This chronological uncertainty is particularly frustrating given that this period – from the publication of the Fifth Book in 1605 to the appearance of the Sixth Book in 1614 – covers an exceptionally important stretch of time in Monteverdi's creative development. It would be very helpful to learn more about how his madrigal composition changed during the period when *Orfeo* (1607) and *Arianna* (1608) were written, as well as the 1610 *Vespers*. While it may never be possible to date these madrigals with absolute certainty, using the evidence and vocal ranges from the previous chapters, it is possible to contribute both towards the establishment of a possible chronology of composition for some of these madrigals and also towards a greater understanding of how the symbiosis between Monteverdi and the singers for whom he was composing shaped his madrigal output.

Before attempting to answer some questions of chronology, however, a brief examination of the madrigals that can be more precisely dated can serve to create a set of landmarks against which the other, less chronologically secure pieces may be compared. It should be noted, however, that many of these dates are speculative. Some pieces clearly predate Monteverdi's move to Venice: for example, Paolo Fabbri notes that "Una donna fra l'altre onesta e bella" had been contrafacted and published by Aquilino Coppini in his *Il terzo libro della musica di Claudio Monteverdi a cinque voci fatta spirituale da Aquilino Coppini* of 1609.[72] In addition, we learn from a letter of 28 July 1607 that Monteverdi sent two sonnet settings to the Duke of Mantua, who was summering near Genoa. Anthony Pryer and others have convincingly argued based on musical and circumstantial evidence that these pieces are the two settings of sonnets by Petrarch published in the Sixth Book: "Zefiro torna e'l bel tempo rimena" and "Ohimè il bel viso, Ohimè il soave sguardo."[73]

[72] Fabbri, *Monteverdi*, 138.

Another possible aid in dating some of the madrigals of the Sixth Book is poetic in nature. It is a strong possibility that Monteverdi set the four sonnets by Giovan Battista Marino in response to the interest in the poet by Duke Vincenzo and Prince Francesco Gonzaga, which seems to have been kindled around 1608, from the time Prince Francesco spent in Turin with Marino.[74] This information makes it a likely possibility that the madrigals "A Dio, Florida bella, il cor piagato," "Qui rise, o Tirsi, e qui ver me rivolse," "Misero Alceo, dal caro albergo fore," and "Batto, qui pianse Ergasto" were created after that date, riding the crest of the Gonzagas' interest in Marino's poetry.[75] Another possibility – not necessarily contradictory to the first – is that Monteverdi's interest in Marino's poetry was kindled (or perhaps stoked) by the arrival of Adriana Basile in 1610, whose husband was himself a Marinist poet.[76] Along these lines, Gary Tomlinson points out that: "[i]n all probability Monteverdi composed the settings of Marino's verse in the Sixth Book after June 1610 but before July 1612, when he was dismissed from service at the Mantuan court."[77]

The two laments of the Sixth Book can be dated to around 1610, as we learn from a letter of Bassano Cassola from 26 July, 1610.[78] The *Lamento d'Arianna* is a polyphonic

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[73] Anthony Pryer, "Monteverdi, Two Sonnets and a Letter," *Early Music* 25 (1997), 357-371. See also Denis Stevens, "Monteverdi's Necklace," *Musical Quarterly*, 59 (1973), 370-81.

[74] Fabbri, *Monteverdi*, 84.

[75] Pryer, "Monteverdi," 358. This point is obviously somewhat dependant on the idea that the poetic choices for Monteverdi's works were not solely at his discretion, but rather at least in part dictated by his patrons.

[76] Gary Tomlinson, *Monteverdi and the End of the Renaissance* (Berkeley and Los Angeles: University of California Press, 1987), 157. Here Tomlinson points out and strengthens Nino Pirrotta's suggesting regarding the link between the arrival of the Basiles and Monteverdi's interest in Marino. It would seem likely, however, that at the very least the seed of this interest may have been in the composer's mind significantly earlier.

[77] Tomlinson, *Monteverdi*, 157.

[78] See Emil Vogel, "Claudio Monteverdi," *Vierteljahrsschrift für Musikwissenschaft* 3 (1887), 315-450, at 430. Cassola notes that Monteverdi was composing three settings of various laments: the two mentioned above and a setting of Marino's *canzone Leandro*, the last of which he seems never to have completed.

version of the famous lament from the 1608 opera, apparently reworked "at the request of a Venetian gentleman, who evidently judged the more artful and learned frame of counterpoint better suited to that famous melody."[79] The *Sestina* can likewise be dated based on a commission, this one in tribute to Catarina Martinelli, the Mantuan singer who died tragically of smallpox in 1608.[80] Finally, and most speculatively in nature, it is possible that Schütz was in possession of "Misero Alceo" and "Presso a un fiume tranquillo" around 1612, suggesting, of course, that they were composed before that date.[81]

This jumble of dates serves to give a framework (albeit a very rough one) to the chronology of the Book VI madrigals (see Table 3-1). With this frame in place, one can begin to make revisions and refinements based on characteristics of vocal writing that indicate certain pieces were likely tailor-made for the unusual abilities of particular singers. At this point, it is possible to add into the mix the aspects of voice range considered in Chapter 2, in the hopes that such an endeavor might shed some light on additional aspects of chronology, as well as possibly suggesting whether certain madrigals would have been intended for performance by male sopranos and which by female.

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[79] Fabbri, *Monteverdi*, 140. Fabbri is summarizing information provided by Giovan Battista Doni, in *Trattato della musica scenica* (1633-35).

[80] Edmond Strainchamps, "The Life and Death of Catarina Martinelli: New Light on Monteverdi's 'Arianna,'" *Early Music History* 5 (1985), 155-186, at 171.

[81] Pryer, "Monteverdi, Two Sonnets, and a Letter," 358. This evidence relies on the manuscript Kassel Murhardsche Bibliothek der Stadt und Landesbibliothek, Ms. Mus. 57f.

Voice Ranges in the Sixth Book

Two observations regarding the general structure of Book VI as opposed to those books that precede it requires some comment. First, there is absolutely no use of *chiavette* notation in this book, which seems very likely to be a result of the fact that all of the madrigals are written with a basso continuo part – as we saw with the Fifth Book, Monteverdi avoided the use of *chiavette* entirely in the six continuo madrigals in that collection.[82] Another noticeable element in the Sixth Book is the consistent use of voice parts throughout, as opposed to earlier books, wherein often the Quinto served various functions and the alto could function

Table 3-1: Tentative Starting Chronology of Book VI

"Zefiro torna" [1607] – Mentioned in 1607 letter
"Ohimè il bel viso" [1607] – Mentioned in 1607 letter
"Una donna fra l'altre" [before 1609] – Published by Coppini in 1609
"Batto qui pianse" [ca. 1610?] – Poetry by Marino
"A dio Florida bella" [ca. 1610?] – Poetry by Marino
"Qui rise Tirsi" [ca. 1610?] – Poetry by Marino
"Lamento d'Arianna" [1610] – Commissioned
"Incenerite spoglie" [1610] – Commissioned
"Misero Alceo" [before 1612?] – possibly available to Schütz in 1612
"Presso a un fiume tranquillo" [before 1612?] – possibly available to Schütz in 1612

as either a soprano-type part or as a second tenor. In Book VI, the Canto and Quinto always work as a soprano pair, and the other parts fall beneath them, usually in a supporting role. While this regularity of function may suggest the possibility that Monteverdi wrote Book VI with a specific group of performers in mind, at the very least it points to a certain stability of

[82] The only exception to this rule of which I am aware in the madrigal books occurs in "A quest'olmo, a quest'ombre et a quest'onde " in the Seventh Book, which is thought to be a much earlier composition. The use of *chiavette* would not seem so unusual if the basso continuo were added later in an (unsuccessful) attempt to make the madrigal fit with the overall tone of Book VII.

conception regarding the five-part madrigal as a genre. Aside from these more general points regarding the Sixth Book, the individual voice parts also merit close examination.

As we have seen in the brief examinations of the previous Mantuan books, the soprano and tenor parts tend to conform strictly to the generally accepted ranges of Monteverdi's time. The extended soprano range of *a-e´´* or *a-f´´* does appear with some frequency throughout the Sixth Book, but only once in both canto and quinto parts (a-e´´ in "Dunque amate reliquie un mar di pianto" from the *Sestina*). Similarly, the tenor parts conform to the trends seen in earlier books, with one noticeable difference: there is no instance in Book VI of the low tenor range (*Bflat*/*A-e´*) seen in the previous two books, which I have previously suggested may have been sung by Francesco Rasi. If in fact these parts were written for Rasi to sing, then their absence seems odd, given that the singer was so prominent in Mantuan musical life during the period between the publication of the Fifth and Sixth Books. There are, however, some possible explanations for this lack. Despite his involvement with the major theatrical events of 1607 and 1608 (among others), Rasi was frequently away from Mantua during this period and in the following years, for personal and musical reasons.[83] Perhaps, then, it was unwise to compose tenor parts that were only performable by such a virtuoso, as it would be impossible to produce such works without the singer in Mantua.[84]

Like the tenor parts, the alto ranges also tend to be very consistent throughout the Sixth Book; *f-a´* or *e-g´* are frequent ranges. However, another range that appears with some frequency is larger, and extends from *d-a´* or even *d-bflat´* (the latter in "Ohimè il bel viso").

[83] For more detail on Rasi's movements during this time, see Parisi, "Ducal Patronage," 477-487.

[84] It is also possible that by this point in his career Rasi was perceived at the court as a solo musician as opposed to an ensemble performer.

Although it is tempting to see this range as being written for one specific alto with an unusually large range, this extended range actually appears in all of Monteverdi's Mantuan madrigal books, and on one occasion in two parts (Canto and Quinto in "Se per estremo ardore" from Book III). Neither was this range limited to Mantua; it is found in the Second Book (written in Cremona), and it also appears (d-a′) in the *ballo Tirsi e Clori*, published in Book VII, a work clearly written in Venice. However, it is relevant that the *ballo* was in fact composed for performance in Mantua at the request of the new Duke Ferdinando Gonzaga.[85] Thus, although this unusually large range may not be indicative of a particular singer, it may be tied instead to a specific location. In Mantua, Monteverdi was not the only one to take advantage of this alto range in madrigal composition. Salamone Rossi, for example, although on the whole much more conservative than Monteverdi in terms of vocal ranges, makes use of a strikingly similar voice in his first book of madrigals, even extending the range farther (down to *c* in one case).[86] Further evidence for this alto range being tied to Mantua is the fact that "there was not a single really good contralto in all of Venice"[87] as late as 1607 (although St. Mark's was attempting to bring in new musicians). Thus, we can assume that any pieces involving the large alto range featured so prominently in Book VI were most likely composed in Mantua.

Though we only have evidence of one extraordinary alto voice in the Sixth Book, the bass parts definitely seem to have been performed by at least two separate musicians, and not

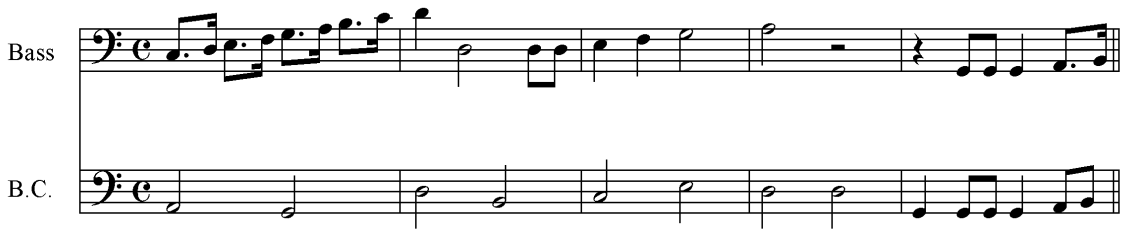
[85] Fabbri, *Monteverdi*, 145.

[86] The madrigal in question is "Che non fai, che non pensi." Although it seems unusual that Rossi chose not to write for this unusual range with more frequency, there are several possible explanations. First, the extent to which he had access to the same singers as Monteverdi is unknown; possibly this piece was composed for a special event. Also, the use of a larger range made compositions less accessible to amateurs, a situation Rossi might have been trying to avoid.

[87] Denis Arnold, *Giovanni Gabrieli and the music of the Venetian High Renaissance* (Oxford: Oxford University Press, 1979), 259.

necessarily in the same location. All but two of the pieces in Book VI have the lowest note as either *G* or *F*, and the highest around *c′* or *d′*: the limits of the extended bass range. It is logical to assume that these bass parts were written to take advantage of the limits of a particular singer (whom I will designate "Bass A," although I do not necessarily believe this to be one singer), and to provide the most sonorous bass notes possible. The vocal parts frequently hover around the area of the lowest note in the piece, both giving the singer an opportunity to display his range and also providing a rich harmonic underpinning to the rest of the ensemble. Given this emphasis on the lower area of the range, it seems probable that if the bass could effectively extend the range down, this talent would appear in the music. Example 3-1, a segment of "Una donna fra l'altre," represents a typical use of this range, including the traversal of the interval of a twelfth within four measures and the leap (albeit separated by rests) of a ninth.

Example 3.1 – A typical "Bass A" Line from "Una donna fra l'altre"



Two remaining madrigals, "A dio Florida bella" and "Presso a un fiume tranquillo," have a markedly different bass range. They extend all the way down to *D* (a full third below even the extended low range), with an impressive upper limit of *c'* in one piece. This range appears nowhere in either *Orfeo* or the other Mantuan madrigals, leading one to the

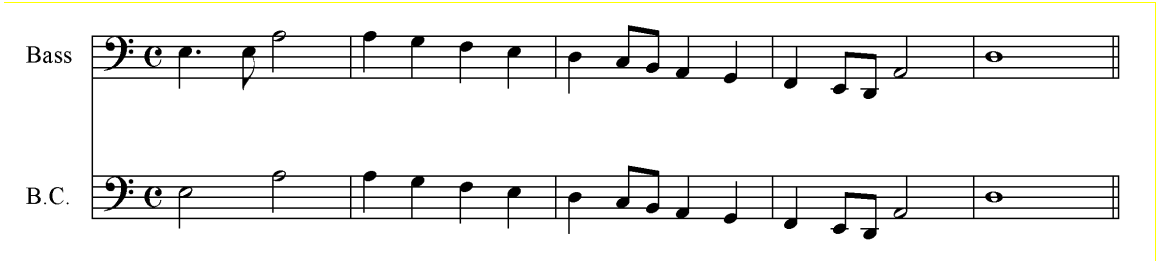
conclusion that this represents a new addition to Monteverdi's musical lineup, since the composer would surely have made use of this singer's range had the resource been available. This unique range (plus even a few higher notes) does, however, appear fairly regularly in Book VII of the madrigals (1619). In addition to the lower bass range, these two madrigals differ in other ways from those of Book VI: both feature extended tenor solo work, which is absent from any of the other works of the 1614 publication, and the large alto range discussed earlier, present in so many of the other pieces of Book VI, does not appear in either of these two. Example 3-2 demonstrates this new depth of range, featuring a descent through a twelfth down to *D* before the final cadence.[88]

Two possibilities present themselves to explain Monteverdi's sudden use of this extraordinarily low bass range. First, it is possible that another bass singer was employed in Mantua during this time. This assumption is supported by the fact that this low range is also included in section three of the polyphonic setting of Arianna's lament, also in the Sixth Book. In addition, Salamone Rossi includes a bass part that reaches down to E*b* in his Second Book (1610) – substantially lower than his normal bass parts. However, the pay records are unfortunately silent on the matter, so it is impossible to be sure. The other possibility is that this new bass range actually represents not only a new singer, but also a new location for Monteverdi. While this range is absent from the Mantuan madrigals, it appears twice in the Seventh Book, in which the bass ranges are generally lower than those found in the Mantuan madrigal books. This, however, leaves the problem of the similarly low bass range in the *Lamento d'Arianna*, which may possibly be explained by the nature of the commission for the piece. As I have noted, the lament was evidently put into its polyphonic form "at the

[88] Interestingly, Monteverdi also employs this unusually low range and in "Quell'ombr'esser vorrei," from the Second Book (when transposed downwards), indicating perhaps that he wrote the piece with another extraordinary bass in mind (but where?).

request of a Venetian gentleman," perhaps indicating that the pieces was composed for performance in that city rather than in Mantua. As I have previously pointed out, it has often been assumed that all of Book VI dates from the Monteverdi's time in Mantua; Jerome Roche, for example, states that it represents "further fruits of his Mantuan years."[89] Given the differences in musical writing, however, it seems possible, or even likely, that these two pieces were written with an entirely different set of singers in mind. Monteverdi arrived in Venice in 1613, which would, of course, render the hypothetical date of 1612 or before too early if these pieces were written there.[90] In Venice, Monteverdi certainly had access to

Example 3.2 – "Bass B" final measures of "A Dio Florida bella"



excellent singers whose technical prowess was on par with what he had previously encountered in Mantua, including the basses at St. Mark's who were capable of singing with extraordinary range and virtuosity:[91] both Giovanni Gabrieli and Heinrich Schütz, writing in

[89] Jerome Roche, *The Madrigal*, 2nd ed. (New York: Oxford University Press, 1990), 152.

[90] The date of 1612 seems a bit flexible, and does not seem too far off. Schütz would most likely have wanted to take examples of recent trends of madrigal writing, and newly composed works by Monteverdi "hot off the presses" seem a reasonable choice.

[91] Wistreich, "'La voce è grata assai.'" 10. For example, in 1597 the young bass Pietro Peren was employed by St Mark's in Venice, and was described as having a voice "as deep as you could want." For more information about the singers of St. Mark's, see James H. Moore, *Vespers at St. Mark's: Music of Alessandro Grandi, Giovanni Rovetta, and Francesco Cavalli*, 2 vols. (Ann Arbor, Mich. : UMI Research Press, 1981).

Venice, exploited ranges dropping into this low register on several occasions in the early seventeenth century.[92] Of course, none of this circumstantial evidence proves a date of composition for "Presso a un fiume tranquillo" or "A Dio Florida bella"; however, it certainly seems plausible that these pieces were written (or perhaps re-written?) for the new world of possibilities available to Monteverdi away from the Mantuan court. This dating would place these two madrigals among the latest of the Sixth Book.

The two sonnet settings that were almost certainly composed in 1607, "Zefiro torna e'l bel tempo rimena" and "Ohimè il bel viso, ohimé il soave sguardo" most likely represent some of the earliest madrigals in Book VI.[93] Following the assumption that "A dio Florida bella" and "Presso a un fiume tranquillo" represent the latest (or at least are among the latest) compositions in the collection, we can begin to make some comparisons with the other compositions in the book, searching for stylistic features which might serve as guideposts for refining the rough outline presented.

"Una donna fra l'altre onesta e bella" shares many characteristics with the two madrigals from 1607, and is also a piece known to have been composed fairly early – the music appeared in print in 1609. Its text, a sonnet, is by an anonymous author; together with the two Petrarch settings, these comprise the only sonnets not by Marino featured in Book VI.[94] However, its obligatory use of instruments means that it must have been designed for performance either before or after the Duke of Mantua's seaside sojourn during the summer

[92] It is relevant, however, that Gabrieli's examples fall in his church music. It is therefore possible that he was anticipating the doubling of the bass line by the organ, and so not concerned with the actual abilities of the singers at his disposal. Schütz, though, adds them to a double choir madrigal in his 1611 collection, suggesting the definite presence of singers with that range, as it appears in both bass parts.

[93] Nino Pirrotta, working from a poetic angle, also dates these pieces to "sometime between the end of 1607 and the early days of 1608." See: Nino Pirrotta, *Music and Culture in Italy from the Middle Ages to the Baroque*, (Cambridge, Mass.: Harvard University Press, 1984), 300.

[94] Pryer, "Monteverdi, Two Sonnets and a Letter," 358.

of 1607, when he apparently had no access to instrumentalists. Anthony Pryer has demonstrated at length the close ties between the music of both "Ohimè il bel viso" and "Zefiro torna e'l bel tempo rimena" to the music for *Orfeo*, the composition of which obviously occupied Monteverdi for some time before its première in February 1607.[95] It seems logical, then, to assume that music composed even nearer to the time during which he was writing *Orfeo* would also reflect this connection. In the absence of such evidence, however, a date of composition at a time when *Orfeo* would have been farther from Monteverdi's mind seems more probable – perhaps before he fully committed himself to his operatic endeavors. In addition, the collection in which "Una donna fra l'altre" was published (in a sacred version) in 1609 included works taken and contrafacted from Books IV and V,[96] which is perhaps an indicator that this piece dates from that earlier period, as well. This information suggests a date somewhere around 1606, making it a likely contender for the earliest piece in Book VI, or at least for being among the earliest.[97]

A more problematic case is presented in "Qui rise, o Tirsi." Setting a poem by Marino implies (but does not, of course, specify) a date of composition after 1608 or possibly 1610, by what amount? The highly virtuosic writing given to the two soprano parts in the opening section, followed by the alto and tenor (functioning as two tenor parts) is unique in Book VI. This seems to argue for a later date, closer to the many duets contained in Book VII than to the standard five-part textures that dominate many of the earlier madrigals. Analysis of vocal

[95] Pryer, "Monteverdi, Two Sonnets and a Letter," 358.

[96] Fabbri, *Monteverdi*, 104.

[97] Nino Pirrotta, on the other hand, asserts that "Una donna fra l'altre" probably dates from *after* the two Petrarch settings, for textual reasons. However, Pirrotta's arguments are predicated on Monteverdi's choosing the poetry for his own settings, which is perhaps unfounded. If his poetic settings reflect instead his patrons' wishes, then it seems unlikely that Monteverdi would have set a non-Marino text after the Gonzagas became so enamored with that poet. See: Nino Pirrotta, *Music and Culture in Italy from the Middle Ages to the Baroque* (Cambridge, Mass.: Harvard University Press, 1984), 301.

range is of limited assistance in this matter, however, as little else is remarkable about this piece in that area. It is possible, though, that this virtuosity, particularly in the soprano writing, reveals some information regarding Monteverdi's use of different groups of Mantuan singers.

The soprano parts present another complex issue for historians; rather than merely having to consider whether a part was written for a particular singer, one must also consider the sex of the performer. As we have seen in the first chapter, male and female sopranos were both in residence in Mantua in the early seventeenth century, and Monteverdi could reasonably have written for either group at any time. This problem is exacerbated in Book VI, since unlike the Fifth Book, where the upper soprano range frequently reaches *g´´,* the writing could feasibly be for either males or females since it never reaches above *f´´*, and is usually restricted to *e´´*. This lowering of the soprano parts seems likely to be a result of the change in the musical personnel at the Mantuan court following the deaths of Claudia Cattaneo and Caterina Martinelli in 1607 and 1608. Only two pieces from Book VI were certainly written for male sopranos: "Zefiro torna e'l bel tempo rimena" and "Ohimè il bel viso," which have already been discussed in the context of their date of composition. Since they were written for the Duke when he had access only to "gentlemen singers" (as Monteverdi put it)[98] we may be sure that these parts were written for men. Other than these two sonnet settings, however, there is little to indicate which type of soprano Monteverdi had in mind. It is interesting to note that both avoid the use of the low a seen frequently in the soprano parts of the madrigal books; perhaps those particularly low pitches forced falsettists too much into chest voice. If this is the case, it might suggest that the large ranges seen

[98] Letter to Annibale Iberti of July 28, 1607, quoted in Pryer, "Monteverdi, Two Sonnets and a Letter," 357.

throughout the books (such as *a-f˝´* or *a-g´´*) might be written with female sopranos in mind. This theory is undercut somewhat by the presence of those ranges in the Second Book, when it would appear that Monteverdi had limited access to female singers. It is, however, worth further thought.

Conclusions

It is difficult and possibly counterproductive to draw too many conclusions from an examination of any isolated aspect of musical compositions, which certainly includes an inspection of vocal ranges. However, given our limited knowledge about the composition of Book VI of Monteverdi's madrigals, there is still much to be gained from such a study. As Anthony Pryer states, "the long gestation of [Book VI] (which appeared nine years after the fifth book) is poorly understood, yet its contents document a crucial change in style."[99] Creating a possible chronology of composition, however rough it might be, could be helpful in documenting this change. For example, a comparison of "Una donna fra l'altre" and "A Dio Florida bella" – which represent what this study finds to be among the earliest and latest, respectively, of the contents of Book VI – could yield interesting insights into the development of Monteverdi's synthesis of the madrigal style with the more "dramatic" forms of the duets of Book VII and the operas. In addition, determining the differences in the roles played by male and female sopranos in this book could also be useful in examining the development of Monteverdi's later style of writing for those voice types. Thus, though there is much more work to be done on the contents of the Sixth Book, this study represents

[99] Pryer, "Monteverdi, Two Sonnets and a Letter," 357.

something of a step forward for understanding its contents in a more contextual sense, from which we may begin to draw more conclusions regarding the changing style of Monteverdi's madrigals.

More generally, the aim of this research has been to attempt to demonstrate the gains from the study of the performative elements of compositions. As I pointed out in the introduction, the close relationship between composers and performers is one that deserves serious and continued study; voice ranges represent only the smallest possible step in that direction. In addition, there is much more work that needs to be done even with the study of voice ranges in Monteverdi's music. This thesis has focused exclusively on the ranges in the madrigal books, with occasional references to the operas; closer examination of the sacred music and the *Scherzi musicali* (among other works) could provide much additional information. Furthermore, although only a few selected works by other composers have been included here, continued study of voice ranges and styles in a wider variety of locations and from many different composers could provide much insight into how vocal styles developed differently in different areas, or within particular cities. Clearly, there remains much work to be done even on such a limited topic, but the rewards of such study would be incalculable to the further understanding of the subtle interactions between composers and performers at the beginning of the seventeenth century.

APPENDIX A: Singers of the Mantuan Court, based on Pay Records (after Parisi)

	1577	1580/1	1589/90	1592/3	1603/8	1606/8 (reconstruction)
Antonio Pelizzari			X	?		
Annibale Pelizzari			X	X	X	X
Lucia Pelizzari (sop)			X	X	X	?
Isabetta Pelizzari (sop)			X	X	X	?
Bartolomeo Pelizzari			X	X		
Paolo Pighino da Bologna			X			
Andrea Cochiola (sop)			X	X		
Francesco Gratia (sop)			X			
Madama Europa Rossi (Sop)			X	X		
Isacchino della Profeta (cast)			X	X		X
Giulio Cima (tenor)			X			
Andrea Cozzoli (sop)				X		
Giovan Battista Marinoni				X	X	X
Don Gioan Berthiolo				X		
Don Giuseppe Clerici				X		
Don Camillo Sorsola		X		X		
Fillippo Angelone	X	X	X	X		
Don Bassano Casola			X	X	X	X
Fra Serafino Terzi (bass)				X		
Filippo Parabovi		X				
Margarino Duprè	X	X				
Zoanni Crocero		X				
Zoanni Bartioli		X				
Guilio Cesare Perla (alto)				X		
Francesco Rasi (tenor)					X	X
Pandolfo del Grande					X	X
Caterina [Martinelli]					X	X
Claudia Cattaneo						X (d. 1607)
Giovan Battista Sacchi (sop)						X
Francesco Campagnolo (tenor)						X
Don Francesco Dognazzi (tenor)						X
Don Eleuterio Buosio						?
Henrico Villardi						?
Don Anselmo Rossi						X
Luca Francini						?
Ferrente Lelioli						?

APPENDIX B: Voice Ranges in Selected Madrigal Books

Monteverdi Book I (1587)

	Canto	Alto	Quinto	Tenore	Basso
Ch'ami la vita mia nel tuo bel nome	G2: f#'-g''	C1: d'-e*b*''	C2: g-d''	C3: d-a'	F3: d-d'

	Canto	Quinto	Alto	Tenore	Basso
Se per avervi, ohimè, donato il core	G2: f#'-g''	G2: d'-g''	C2: g-d''	C3: g-g'	F3: d-e*b*'
A che tormi il ben mio	G2: c'-a''	G2: c'-a''	C2: c'-d''	C3: f-a'	F3: c-d'
Amor, per tua mercé vattene a quella	G2: d'-g''	G2: c'-f''	C2: c'-c''	C3: d-a'	F3: c#-eb'

	Canto	Alto	Quinto	Tenore	Basso
Baci soavi e cari	G2: d'-a''	C1: b*b*-d''	C2: g-d''	C3: f-a'	F3: B*b*-d'

	Canto	Quinto	Alto	Tenore	Basso
Se pur non mi consenti	G2: g'-g''	G2: d'-g''	C2: g-d''	C3: g-b*b*'	F3: c-d'

	Canto	Alto	Tenore	Quinto	Basso
Filli cara ed amata	C1: d'-d''	C3: c'-b*b*'	C4: d-f'	C4: d-f'	F4: A-bb

	Canto	Alto	Quinto	Tenore	Basso
Poiché del mio dolore	G2: a'-a''	C1: f'-d''	C2: g-c''	C3: f-g'	F3: c-c'

	Canto	Quinto	Alto	Tenore	Basso
Fumia la pastorella (part I)	G2: f#'-a''	G2: f#'-g''	C2: b*b*-d''	C3: g-a'	F3: d-d'
Almo divino raggio (part II)	G2: f'-a''	G2: g'-a''	C2: g-d''	C3: f-a'	F3: B*b*-d'
Allora i pastor tutti (part III)	G2: f#'-a''	G2: g'-a''	C2: b*b*-d''	C3: f-b*b*'	F3: d-d'
Se nel partir da voi, vita mia, sento	G2: f#'-g''	G2: d'-f''	C2: g-d''	C3: d-g'	F3: B*b*-e*b*'

	Canto	Alto	Quinto	Tenore	Basso
Tra mille fiamme e tra mille catene	G2: e'-a''	C1: c'-d''	C2: a-d''	C3: f-a'	C4: c-f'

	Canto	Quinto	Alto	Tenore	Basso
Usciam, ninfe, omai fuor di questi boschi	G2: e'-a''	G2: d'-g''	C2: f-d''	C3: f-a'	C4: c-f'
Questa ordì il laccio, questa	C1: b-d''	C1: c'-d''	C3: d-a'	C4: d-f'	F4: G-b*b*
La vaga pastorella	G2: c#'-a''	G2: d'-g''	C2: g-b*b*'	C3: d-a'	C4: d-g'

	Canto	Alto	Quinto	Tenore	Basso
Amor s'il tuo ferire	G2: f#'-g''	C2: d'-d''	C3: f-a'	C3: f-b*b*'	F3: d-d'

	Canto	Quinto	Alto	Tenore	Basso
Donna s'io miro voi, giaccio divengo	G2: d'-g"	G2: d'-a"	C2: c'-d"	C3: g-b'	F3: d-e'
Ardo, sì, ma non t'amo	G2: f'-a"	G2: f'-a"	C2: c'-c"	C3: f-a'	C4: c-g'
Ardi o gela a tua voglia – risposta	G2: d'-a"	G2: d'-a"	C2: b*b*-d"	C3: f-a'	C4: c-g'
Arsi et alsi a mia voglia – contrarisposta	G2: e'-a"	G2: e'-a"	C2: f-c"	C3: f-a'	C4: B-f'

Monteverdi Book II (1590)

	Canto	Quinto	Alto	Tenore	Basso
Non si levav'ancor l'alba novella	C1: b-f''	C1: a-f''	C3: f-a'	C4: d-g'	F4: G-c'
E dicea l'una sospirando allora	C1: b*b*-f''	C1: c'-f''	C3: d-b*b*'	C4: c-g'	F4: F-d'
Bevea Fillide mia	C1: a-d''	C1: a-e''	C3: g#-a'	C4: d-f'	F4: F-c'
Dolcissimi legami	C1: c'-d''	C1: c'-d''	C3: c-a'	C4: c#-g'	F4: F-a
Non giacinti o narcisi	C1: c'-d''	C1: b-d''	C3: d-a'	C4: c-f'	F4: F-c'
Intorno a due vermiglie e vaghe labbra	C1: c'-e*b*''	C1: d'-f''	C3: f-a'	C4: d-g'	F4: G-c'
Non son in queste rive	C1: d'-e''	C1: d'-e''	C3: g-a'	C4: c-g'	F4: G-a
Tutte le bocche belle	G2: f'-a''	G2: d'-a''	C2: b-c''	C3: f-a'	F3: c-d'
Donna, nel mio ritorno il mio pensiero	G2: f'-a''	C2: c'-d''	C3: a-a'	C3: f-a'	F3: A-d'
Quell'ombr'esser vorrei	G2: e'-g''	C2: g-c''	C3: g-a'	C3: d-a'	F3: G-d'
S'andasse Amor a caccia	C1: c'-d''	C1: c'-e''	C3: f-b*b*'	C4: c-f'	F4: F-c'
Mentr'io miravo fiso	C1: c'-f''	C1: c'-f''	C3: e-a'	C4: c-f'	F4: F-c'
Se tu mi lassi, perfida, tuo danno	C1: f'-d''	C1: d'-d''	C3: f-g'	C4: c-e*b*'	F4: F-b*b*
Ecco mormorar l'onde	C1: c'-d''	C1: c'-f''	C3: f-a'	C4: c-f'	F4: F-b*b*
La bocca onde l'asprissime parole	C1: d'-f''	C1: d'-f''	C3: g-a'	C4: c-f'	F4: G-b*b*
Dolcemente dormiva la mia Clori	G2: g'-g''	G2: g'-g''	C2: g-d''	C3: e*b*-g'	F4: B*b*-d'
Crudel, perché mi fuggi	C1: d'-f''	C1: d'-f''	C3: f-g'	C4: d-d'	F4: F-b*b*
Questo specchio ti dono	C1: d'-e''	C2: f-c''	C3: f#-g'	C4: c-e'	F4: G-c'
Non m'è grave 'l morire	C1: b-d''	C1: b*b*-d''	C3: f-a'	C4: d-f'	F4:F-b*b*
Ti spontò l'ali, Amor, la donna mia	G2: e'-a''	G2: d'-a''	C2: g-d''	C3: g-a'	F3: B*b*-e*b*'

	Canto	Alto	Tenore	Quinto	Basso
Cantai un tempo e se fu dolce canto	G2: f'-g''	C2: f-c''	C3: f-a'	C3: f-a'	F3: B*b*-d'

Monteverdi Book III (1592)

	Canto	Quinto	Alto	Tenore	Basso
La giovinetta pianta	C1: d'-f''	C1: c'-f''	C2: f#-d''	C3: f-g'	F4: F-c'
O come è gran martire	G2: e'-a''	G2: d'-a''	C1: c'-e''	C3: g-a'	F3: A-f'
Sovra tenere erbette e bianchi fiori	G2: d'-a''	G2: g'-a''	C2: g#-c''	C3: g-a'	C4: c-d'
O dolce anima mia, dunque è pur vero	G2: g'-a''	G2: f#'-g''	C2: g-c''	C3: g-b'	F3: c-d'
Stracciami pur il core	C1: c'-e''	C1: a-e''	C3: e-a'	C4: c-f'	F4: G-c'
O rossignuol ch'in queste verdi fronde	C1: c#'-f''	C1: b*b*-f''	C2: b*b*-c''	C3: f-a'	F4: G-b*b*

	Canto	Alto	Quinto	Tenore	Basso
Se per estremo ardore	C1: b*b*-f''	C3: d-b*b*'	C3: d-b*b*'	C4: c-f'	F4: F-c'

	Canto	Quinto	Alto	Tenore	Basso
Vattene pur, crudel, con quella pace (prima parte)	G2: e'-a''	G2: d'-g''	C2: g-c''	C3: g-a'	F3: B-f'
Là tra 'l sangue e le morti egro giacente (seconda parte)	G2: e'-a''	G2: c'-a''	C2: g-c''	C3: f-a'	F3: A-f'
Poi ch'ella in sé tornò, deserto e muto (terza e ultima parte)	G2: d'-a''	G2: d'-a''	C2: a-d''	C3: f-a'	F3: A-d'
O primavera, gioventù de l'anno	C1: c'-f''	C1: a-d''	C3: f-b*b*'	C4: c-g'	F4: F-b*b*
Perfidissimo volto	C1: a-f''	C1: a-f''	C3: d-b*b*'	C4: c-f'	F4: F-c'
Ch'io non t'ami, cor mio?	C1: b-e''	C1: b-e''	C3: e-a	C4: c-f'	F4: G-b*b*
Occhi, un tempo mia vita	G2: e'-g''	G2: f'-g''	C2: f-c''	C3: f-b*b*'	F3: B*b*-e*b*'
Vivrò fra i miei tormenti e le mie cure (prima parte)	G2: a'-a''	C1: f#'-f''	C2: c'-c''	C3: g-b*b*'	F3: c-d'
Ma dove, o lasso me, dove restaro (seconda parte)	G2: d'-a''	C1: d'-f''	C2: a-c''	C3: g-a'	F3: A-d'
Io pur verrò là dove sete, e voi (terza e ultima parte)	G2: d'-a''	C1: b-e''	C2: g-c''	C3: e-a'	F3: c-e'
Lumi, miei cari lumi	C1: c#'-f''	C1: c#'-f''	C1: b*b*-f''	C3: d-f'	F4: F-c'
Rimanti in pace (prima parte)	C1: b-d''	C1: c#'-d''	C3: f-a'	C4: c#-d'	F4: F-b*b*
Ond'ei, di morte la sua faccia impressa (seconda parte)	C1: b*b*-e*b*''	C1: b*b*-d''	C3: e*b*-g'	C4: c-e*b*'	F4: F-b*b*

Monteverdi Book IV (1603)

	Canto	Quinto	Alto	Tenore	Basso
Ah, dolente partita	G2: d'-a''	G2: c#'-a''	C2: g#-c''	C3: e-a'	F3: A-e'
Cor mio, mentre vi miro	C1: d'-e''	C2: g#-d''	C3: a-b'	C4: c-g'	F4: G-b*b*

	Canto	Alto	Tenore	Quinto	Basso
Cor mio, non mori? e mori	C1: c'-e''	C2: a-c''	C3: c-f'	C4: c#-g'	F4: F-c'

	Canto	Quinto	Alto	Tenore	Basso
Sfogava con le stelle	C1: d'-g''	C1: c#'-g''	C3: f-b*b*'	C4: d-f'	F4: F-b*b*
Volgea l'anima mia soavemente	C1: c#'-g''	C1: b-d''	C3: e-a'	C4: c-f'	F4: F-b*b*
Anima mio, perdona	C1: c#'-f''	C1: c#'-f''	C3: g-g'	C4: c-f'	F4: G-b*b*
Che se tu se' il cor mio	C1: d'-f''	C1: c#'-d''	C3: f-a'	C4: B*b*-f'	F4: G-d'
Luci serene e chiare	C1: e'-g''	C1: c'-e''	C3: g-a'	C4: c-f'	F4: F-d'
Voi pur da me partite, anima dura	C1: d'-g''	C1: a-g''	C3: g-a'	C4: c-g'	F4: G-c'
A un giro sol de' begl'occhi lucenti	C1: b-e''	C1: b-f''	C3: e-g'	C4: c-e'	F4: G-c'
Ohimè, se tanto amate	C1: c'-g''	C2: d'-f''	C3: f-a'	C4: c-f'	F4: F-b*b*
Io mi son giovinetta	C1: c'-f''	C1: c'-f''	C3: d-b*b*'	C4: c-g'	F4: F-d'
Quel augellin, che canta	C1: b*b*-f''	C1: b*b*-f''	C3: c-b*b*'	C4: d-f'	F4: G-b*b*
Non piú guerra, pietate	C1: a-f''	C1: a-f''	C3: e-g'	C4: c-f'	F4: F-c'

	Canto	Alto	Quinto	Tenore	Basso
Sí ch'io vorrei morire	C1: a-f''	C2: g#-c''	C3: e-a'	C4: B*b*-e'	F4: E-c'

	Canto	Quinto	Alto	Tenore	Basso
Anima dolorosa che vivendo	C1: a-e''	C1: a-e''	C3: g-c''	C4: c#-e'	F4: F#-c'
Anima del cor mio	C1: a'-f''	C2: a-c''	C3: f#-b*b*'	C4: d-e'	F4: G-a

	Canto	Alto	Tenore	Quinto	Basso
Longe da te, cor mio	C1: b-e''	C2: a-a'	C4: b-g'	C4: c-g'	F4: E-c'

	Canto	Quinto	Alto	Tenore	Basso
Piagn'e sospira, e quand'i caldi raggi	C1: a-e''	C1: a-e''	C3: f-a'	C4: c-f#'	F4: A-a

Monteverdi Book V (1605)

	Canto	Alto	Tenore	Quinto	Basso
Cruda Amarilli, che col noma ancora	G2: e'-a''	C1: b-f''	C3: g-a'	C3: e-a'	F3: A-d'

	Canto	Quinto	Alto	Tenore	Basso
O Mirtillo, Mirtillo, anima mia	C1: d'-g''	C1: c'-d''	C3: e-g'	C4: c-f'	F4: F-c'

	Canto	Alto	Quinto	Tenore	Basso
Era l'anima mia	C1: d'-f''	C1: d'-d''	C3: d-b*b*'	C4: c#-f'	F4: G-b*b*

	Canto	Quinto	Alto	Tenore	Basso
Ecco, Silvio, colei che 'n odio hai tanto	G2: f'-b*b*''	G2: e'-a''	C2: g-e''	C3: f-g'	F3: B*b*-e*b*'
Ma, se con la pietá non è in te spenta	G2: d'-a''	G2: e'-a''	C2: g-c''	C3: g-g'	F3: B*b*-c'
Dorinda, ah! Dirò "mia" se mia non sei	G2: f#'-a''	G2: f#'-g''	C2: g-d''	C3: g-a''	F3: B*b*-e*b*'
Ecco, piegando le ginocchia a terra	G2: f#'-b*b*''	G2: d'-a''	C2: g-d''	C3: f-g'	F3: A-f'
Ferir quel petto, Silvio?	G2: f'-a''	G2: d'-a''	C2: c'-d''	C3: f-a'	F3: G-d'
Ch'l' t'ami, e t'ami piú della mia vita	C1: c#'-g''	C1: c'-f''	C3: a-a'	C4: c-f'	F4: G-b*b*
Deh! Bella e cara e sí soave un tempo	C1: d'-g''	C1: b*b*f''	C3: g-b*b*'	C4: d-d'	F4: F-b*b*
Ma tu, piú che mai dura	C1: a-f''	C1: b-e''	C3: f#-a'	C4: d-g'	F4: G-d'
Che dar piú vi poss'io	C1: d'-f''	C1: b-e''	C3: e-a'	C4: c-e'	F4: F-c'
M'è piú dolce il penar per Amarilli	C1: c'-g''	C1: c'-f''	C3: d-a'	C4: c-g'	F4: G-c'

Concertato Madrigals

	Canto	Alto	Quinto	Tenore	Basso
Ahi, com'a un vago sol cortese giro	C1: c'-f''	C1: a-g''	C4: d-a'	C4: c-e'	F4: F-a

	Canto	Quinto	Alto	Tenore	Basso	
Troppo ben può questo tiranno Amore	C1: c'-f''	C2: g-b*b*'	C3: d-f#'	C4: A-e'	F4: F#-a	
Amor, se giusto sei	C1: c'-f''	C1: a-f''	C3: e-a'	C4: d-e'	F4: F-c'	
"T'amo, mia vita" la mia cara vita	C1: d'-e''	C1: c#'-d''	C3: g-g'	C4: d-e'	F4: F-c'	

	Canto	Quinto	Alto	Tenore	Sesta	Basso
E cosí a poco a poco (six voices)	C1: d'-e''	C1: d'-g''	C3: f-b*b*'	C4: d-g'	C4: d-f'	F4: G-c'
Questi vaghi concenti (nine voices)						
Choir I	Canto	Quinto	Alto	Tenore	Basso	
	C1: e'-e''	C1: d'-e''	C3: g-a'	C4: d-g'	F4: G-d'	
Choir II	Canto	Alto	Tenore	Basso		
	C1: d'-e''	C3: d-a'	C4: d-g'	F4: F#-d'		

Monteverdi Madrigals Book VI (1614)					
	Canto	Quinto	Alto	Tenore	Basso
Lamento d'Arianna					
Lasciatemi morire	C1: d'-d''	C1: c#'-b*b*'	C3: e-g'	C4: d-d'	F4: G-a
O Teseo, Teseo mio	C1: c#'-e''	C1: c'-e''	C3: e-a'	C4: c-e'	F4: F-b
Dove, dove è la fede	C1: d'-e''	C1: a-e''	C3: g#-g'	C4: c#-e'	F4: D-g
Ahi ch'ei non pur risponde	C2: a-e''	C1: a-d''	C3: e-a'	C4: d-g'	F4: G-c'
Zefiro torna e' bel tempo rimena	C1: f'-f''	C1: b-e''	C3: f-a'	C4: c-e'	F4: G-d'
Una donna fra l'altre onesta e bella	C1: d'-e''	C1: b-e''	C3: d-f#'	C4: d-e'	F4: G-d'
A Dio, Florida bella, il cor piagato	C1: d'-e''	C1: b-e''	C3: f-a'	C4: c-e'	F4: D-a
Sestina					
Incenerite spoglie, avara tomba	C1: a-e''	C1: a-d''	C3: e-g'	C4: c-e'	F4: E-a
Ditelo,o fiumi, e voi ch'udiste Glauco	C1: d'-f''	C1: b-g''	C3: e-g'	C4: d-d'	F4: F-c'
Darà la notte il sol lume alla terra	C1: a-f''	C1: c'-d''	C3: f#-b*b*'	C4: d-f'	F4: G-a
Ma te raccoglie, o ninfa, in grembo il cielo	C1: c'-f''	C1: c'-d''	C3: d-a'	C4: c-f'	F4: F-b*b*
O chiome d'or, neve gentil del seno	C1: c'-f''	C1: a-e''	C3: f-a'	C4: c-g'	F4: F-c'
Dunque, amate reliquie, un mar di pianto	C1: a-e''	C1: a-e''	C3: d-g'	C4: c-d'	F4: F-c'
Ohimè il bel viso, Ohimè il soave sguardo	C1: d'-f''	C1: b-e''	C3: d-b*b*'	C4:	F4: F-b*b*
Qui rise, o Tirsi, e que ver me rivolse	C1: c'-e;;	C1: d'-e''	C3: d-a'	C4: c-e'	F4: F-c'
Misero Alceo, dal caro albergo fore	C1: a-e''	C1: a-d''	C3: e-a'	C4: c-f'	F4: F-c'
"Batto" qui pianse Ergasto, "ecco la riva"	C1: b*b-f''*	C1: a-f''	C3: e-a'	C4: c-f'	F4: F-c'
Presso a un fiume tranquillo	Canto	Sesto	Settimo	Alto	
	C1: b-e''	C1: d'-e''	C1: d'-e''	C3: a-g'	
	Tenore	Quinto	Basso		
	C4: d-e'	C4: d'-e'	F4: D-c'		

Monteverdi Book VII (1619)						
Tempro la cetra	C4: c-a'					
Non è di gentil core	C1: c'-f''	C1: d'-f''				
	Canto Primo	Canto secondo	Alto	Quinto	Tenore	Basso
A quest'olmo	G2: e'-a''	G2: e'-a''	C2: g-c''	C3: e-a'	C3: f-a'	F3: B-d'
O come sei gentille	C1: d'-g''	C1: d'-g''				
Io son pur vezzosetta	C1: d'-g''	C1: c'-g''				
O viva fiamma	C1: e'-g''	C1: c'-g''				
Vorrei baciarti	C3: g-a'	C4: f#-a'				
Dice la mia bellissima Licore	C4: c-g'	C4: c-g'				
Ah, che non si conviene	C4: A-a'	C4: c-g'				
Non vedrò mai le stelle	C4: e-a'	C4: d-e'				
Ecco vicine o bella Tigre	C4: A-g'	C4: c#-g'				
Perchè fuggi	C4: d-g'	C4: c#-g'				
Tornate	C4: d-g'	C4: c#-g'				
Soave libertate	C4: d-g'	C4: c#-g'				
S'el vosto cor Madonna	C4: d-g'	F4: G-d'				
Interrote Speranze	C4: c#-e'	C4: c-e'				
Augellin	C4: d-g'	C4: e-g'	F4: G-c'			
Vaga su spina ascosa	C4: c-f'	C4: c-f'	F4: E-c'			
Eccomi pronta ai baci	C4: c#-g'	C4: c-e'	F4: G-c'			
Parlo miser o taccio	C1: a-g''	C1: a-g''	F4: D-e'			
Tu dormi	C1: c#'-f#''	C3: e-b'	C4: d-f#'	F4: E-d'		
Al lume delle stelle	C1: a-g''	C1: a-g''	C4: c-g'	F4: D-d'		
Con che soavità	C1: d'-e''					
Ohimè dov'è il mio ben (prima parte)	C1: e'-g''	C1: e'-f''				
Dunque ha potuto sol (seconda parte)	C1: f'-g''	C1: f'-f''				
Dunque ha potuto in me (terza parte)	C1: f'-g''	C1: e'-f''				
Ahi, sciocco mondo (quarta e ultima parte)	C1: d'-g''	C1: b*b*-f''				
Se i languidi miei sguardi (lettera amorosa)	C1: c'-f''					
Partenza amorosa (lettera amorosa)	C4: c-f'					
Chiome d'oro	C1: g'-g''	C1: c'-f''				

Amor che leggio far	C1: c'-g''	C1: a-e''	C4: d-g'	F4: F-c'	
Ballo of Tirsi e Clori	Tirsi	Clori			
	C4: d-f'	C1: d'-f''			
	Canto	Quinto	Alto	Tenore	Basso
	C1: c'-g''	C1: b-f''	C3: d-a'	C4: c-g'	F4: E-c'

APPENDIX C – Selected Voice Ranges from Monteverdi's contemporaries

Giaches de Wert, Book X (1591)

	Canto	Quinto	Alto	Tenore	Basso
Luci a me dolci	G2: d'-g''	G2: f'-g''	C2: d'-d''	C3: g-f'	F3: B*b*-e*b*'
Tu canti e cant'anch'io	G2: f#'-g''	G2: f#'-f''	C2: g-d''	C3: g-g'	F3: B*b*-e*b*'
I desiai, ben mio	G2: d'-g''	G2: c'-g''	C2: g-b*b*'	C3: d-a'	F3: B*b*-d'
Datami pacé	G2: f'-f''	G2: b*b*-c''	C2: f-d''	C3: d-g'	F3: A-d'
Qui fu dove s'assise	C1: c'-e''	C1: c'-d''	C3: f-a'	C4: c-e'	F4: F-c'
Amor, s'hia pur desio	C1: c'-e''	C1: d'-e''	C2: a-g'	C4: d-e'	F4: F-a
Del vago Mincio	C1: a-e''	C1: a-e''	C3: d-a'	C4: c-e'	F4: E-b*b*
O qual gioia e contento	C1: c'-e''	C2: a-c''	C3: e-a'	C4: c-f'	F4: F-b*b*

	Canto	Alto	Quinto	Tenore	Basso
Quante volte volgate	C1: a-c''	C2: a-a'	C3: c-f'	C4: c-f'	F4: F-a
In qual parte risplend'	C1: e'-e''	C2: g-c''	C3: f#-a'	C4: c-e'	F4: G-g
Misera, quando tempo	C1: c#'-e''	C2'' g#-c''	C3: e-a'	C4: c-g'	F4: E-c'
Amor, che sai in quel stat'	C1: d'-e*b*''	C2: f-d''	C3: d-b*b*'	C4: B*b*-f'	F4: F-b*b*

	Canto	Quinto	Alto	Tenore	Basso
Soccorete, ben mio	C1: d'-f''	C1: c'-e*b*''	C3: f-b*b*'	C4: d-f'	F4: G-b*b*
Crudelissima doglia	C1: b*b*-e*b*''	C1: c#'-d''	C3: f-b*b*'	C4: e*b*-e*b*'	F4: G-g

	Canto	Alto	Quinto	Tenore	Basso
Felicissima gioia	G2: a'-g''	C2: c'-d''	C3: g#-b*b*'	C3: f-a'	F3: c-d'

	Canto	Quinto	Alto	Tenore	Basso
Mi diede anima mia	G2: c'-g''	G2: d'-g''	C2: c'-d''	C3: f-a'	F3: c-c'
Ite, ardendi sospiri	G2: g'-g''	G2: g'-g''	C2: g-c''	C3: g-g'	F3: c-g'

Non mi conosci tu.					
Eco à sei.	Canto I	Alto	Tenore		
	G2: f'-g''	C2: f-d''	C3: f-g'		
	Canto II	Quinto	Basso		
	G2: e'-g''	C1: f-c''	F3: B*b*-d'		

Vicino un chiaro.					
Dialogo à sette.	Canto	Alto	Tenore I		
	G2: d'-g''	C2: b*b*-d''	C3: c-g'		
	Sesta	Quinto	Tenore II	Basso	
	G2: d'-f''	C2: a-c''	C3: f-f'	F3: A-c'	

Salamone Rossi, Book I (1600)

	Canto	Quinto	Alto	Tenore	Basso	
Pur venisti, cor mio	G2: e'-a''	G2: a'-a''	C2: a-d''	C3: a-a'	F3: c-d'	
Felice chi vi mira	G2: a'-a''	G2: a'-a''	C2: d'-d''	C3: g-b*b*'	C4: c-f'	
S'io miro in te, m'uccidi	C1: c'-e''	C1: c'-d''	C3: e-a'	C4: c-g'	F4: G-a	
Che non fai, che non pensi	C1: d'-e''	C1: c#'-e''	C3: e-a'	C4: c-g'	F4: G-a	
Deh com'invan chiadete	C1: c'-d''	C1: c'-d''	C3: e-g'	C4: c-d'	F4: F-c'	
O com'è gran martire	C1: d'-e*b*''	C1: c'-d''	C3: f-a'	C4: c-d'	F4: G-b*b*	
Arsi un temp'ed amai	G2: e'-a''	G2: e'-a''	C2: a-c''	C3: f-a'	F3: B*b*-d'	
O donna, troppo cruda	G2: f'-a''	G2: f'-g''	C2: c'-c''	C4: f-a'	F3: c-d'	
Rimante in pace						
(prima parte)	C1: c'-e'	C1: c'-e''	C3: g-a'	C4: c-f'	F4: G-c'	
(seconda parte)	C1: d'-e''	C1: c'-e''	C3: g-a'	C4: d'-e''	F4: F-a	
Dirmi che più non ardo	C1: d'-e''	C1: c'-e''	C3: g-a'	C4: d'-e''	F4: F-a	
Silvia, s'al suon						
(prima parte)	C1: c'-d''	C1: c'-d''	C3: f-a'	C4: B*b*-d'	F4: F-g	
(seconda parte)	C1: c'-d''	C1: c'-e''	C3: a-b*b*'	C4: c-f'	F4: F-b*b*	

	Canto	Alto	Quinto	Tenore	Basso
Ohimè, se tanto amate	G2: g'-a''	C2: a-d''	C3: g-a'	C3: f-g'	F3: c-f'
Cor mio, deh non languire	G2: f-a''	C2: c#'-d''	C3: f-a'	C3: g-a'	F3: c-f'

	Canto	Alto	Tenore	Quinto	Basso
Anima del coro mio	C1: c'-f''	C2: g-d''	C4: c-f'	C4: A-g'	F4: F-b*b*
Udite, lacrimosi	C1: d'-f''	C3: a-a'	C4: d-f'	C4: d-e*b*'	F4: F-a
Tirsi mio, caro Tirsi	C1: d'-e''	C2: b-b'	C4: c-g'	C4: c-g'	F4: G-a

	Canto	Quinto	Alto	Tenore	Basso
Parlo, misero, o taccio	C1: d'-e''	C1: c#'-e''	C3: c-a'	C4: c-f'	F4: G-c'

	Canto	Quinto	Alto	Sesta	Tenore	Basso
O dolce anima mia						
(six voices)	C1: d'-e''	C1: c#'-d''	C3: f-a'	C4: B*b*-e'	C4: d-d'	F4: F-g
Al partir del mio sole	G2: f#'-a''	G2: f'-f''	C2: g-c''	C3: f-a'	C3: f-a'	F3: A-d'

Salamone Rossi, Book II (1602)

	Canto	Quinto	Alto	Tenore	Basso
Filli, mirando il cielo	C1: d'-f''	C1: c'-d''	C3: f-a'	C4: d-f'	F4: F-b*b*
Sfogava con le stele	C1: e'-f''	C1: c#'-d''	C3: g-g'	C4: d-e*b*	F4: F-b*b*
Amarillide mia	C1: c'-e*b*''	C1: d'-d''	C3: g-a'	C4: d-e*b*'	F4: F-b*b*
Hor che lunge da voi	C1: d'-f''	C1: b*b*-d''	C3: f-a'	C4: d-d'	F4: F-b*b*
Perchè fuggimi, ahi lasso	C1: d'-d''	C1: c'-c''	C3: g-a'	C4: c-d'	F4: F-b*b*
Soave libertate	G2: g'-a''	G2: f'-f''	C1: b*b*-d''	C3: f-a'	F3: B*b*-d'
Spasmo s'io non te veggio	G2: g'-a''	G2: f'-f''	C2: c'-d''	C3: g-g'	F3: G-d'
Un sguardo, un sguardo no	G2: f'-a''	G2: g'-g''	C2: c'-d''	C3: g-b*b*'	F3: c-d'
Lumi miei, cari lumi	G2: g'-a''	G2: f#'-g''	C2: d'-c''	C3: f-a'	F3: B*b*-d'
Dolcissimo sospiro	C1: d'-e''	C1: c'-e''	C3: g-a'	C4: c-d'	F4: G-a
Ben può fortuna aversa	C1: e'-f''	C1: d'-e''	C3: a-a'	C4: c-f#'	F4: G-c'

	Canto	Alto	Tenore	Quinto	Basso
Con la sua forz'in mar	C1: d'-e''	C3: d-a'	C4: e-f'	C4: e-e'	F4: G-c'

	Canto	Quinto	Alto	Tenore	Basso
E così pur languendo	C1: e'-e''	C1: d'-f''	C3: g-a'	C4: c-f'	F4: G-c'
Occhi, quella pietà	G2: g'-g''	G2: d'-a''	C2: a-c''	C3: g-a'	F3: B-d'
Per non mi dir ch'io moia	G2: f#'-a''	G2: f#'-e''	C2: g-c''	C3: g-a'	F3: c-d'
Dove, misero, mai	G2: a'-a''	G2: g#'-a''	C1: g-b*b*'	C3: g-a'	F3: A-d'
Occhi, voi sospirate	G2: g'-a''	G2: f'-a''	C2: c'-d''	C3: g-b*b*'	C4: e-g'
Ahi m'è forz'il partire	C1: d'-f''	C1: c#'-d''	C3: f-g'	C4: c-f'	F4: F-b*b*
O tu che cinci l'alba					
Choir I	C1: d'-e*b*''		C3: g-a'	C4: c-d'	F4: E-a
Choir II	C1: e'-d''		C2: g-a'	C4: c-d'	F4: E*b*-a

Luca Marenzio, Book VI (1594)

	Canto	Alto	Quinto	Tenore	Basso
S'io parto, i' moro	C1: e'-e*b*''	C3: g-a'	C4: f-f'	C4: d-g'	F4: F-b*b*
Clori nel mio partire	C1: c'-f''	C3: f-b*b*'	C4: d-f'	C4: d-g'	F4: F-b*b*
Donna de l'alma mia	C1: b-d''	C3: a-a'	C4: d-f'	C4: d-f'	F4: F-a
Anima cruda sì	C1: d'-e*b*''	C3: a-a'	C4: d-e'	C4: d-e'	F4: F-b*b*
Udite, lagrimose Spirti	C1: c'-e''	C3: g-a'	C4: d-f'	C4: c-f'	F4: F-b*b*
Stillò l'anima in pianto	C1: d'-e''	C3: b-a'	C4: c-f'	C4: c-f'	F4: F-c'
Ah, dolente partita	C1: d'-e''	C3: b-a'	C4: e-f'	C4: c-e'	F4: G-a

	Canto	Quinto	Alto	Tenore	Basso
Ben'ho del caro oggetto; Dille la mia speranza (two parts)	C1: d'-e''	C2: b-c''	C3: f#-a'	C4: c-e'	F4: F-c'

	Canto	Alto	Quinto	Tenore	Basso
Amor, se giusto sei	C1: d'-e''	C3: a-a'	C4: c-e'	C4: d-e'	F4: F-c'

	Canto	Alto	Tenore	Quinto	Basso
Hor chi Clori beata	G2: f'-g''	C2: c'-c''	C3: d-a'	C3: g-g'	F3: c-c'
Deh Tirsi; Che se tu se' 'l cor mio	G2: e'-g''	C2: a-d''	C3: g-a'	C3: f-a'	F3: A-c'
Clori mia	G2: f'-g''	C2: a-c''	C3: g-a'	C3: e-a'	F3: A-c'
Mentre qual viva pietra	G2: g'-a''	C2: c'-d''	C3: g-a'	C3: g-b'	F3: c-d'

	Canto	Alto	Quinto	Tenore	Basso
Voi bramate ch'io moia	G2: g'-g''	C2: g-d''	C2: c'-d''	C3: g-a'	F3: G-d'
Rimanti in pace; Ond'ei di morte	G2: e'-a''	C2: b-d''	C3: f-a'	C3: f-a'	F3: A-c'
Ecco Maggio seren	G2: g'-a''	C2: c'-c''	C3: f-a'	C3: g-a'	F3: c-d'

Cantiam la bella Clori
(eight voiced)

Choir I	Canto	Alto	Tenore	Basso
	C1: d'-d''	C3: a-a'	C4: c-f'	F4: F-b*b*
	Canto	Alto	Tenore	Basso
Choir II	C1: f'-d''	C3: a-a'	C4: c-f'	F4: F-b*b*

Luca Marenzio, Book VII (1595)

	Canto	Alto	Tenore	Quinto	Basso
Deh! poi ch'era ne' fati	C1: d'-e''	C3: a-a'	C4: e-e'	C4: c-g'	F4: G-a
Quel'augellin	C1: e'-e''	C3: g-b'	C4: d-g'	C4: d-f'	F4: G-c'
Cruda Amarilli;					
Ma grideran per me	C1: d'-e''	C3: a-a'	C4: d-g'	C4: d-f'	F4: F-c'
O disaventurosa, acerba sorte!	C1: b-e''	C3: g-a'	C4: e-e'	C4: e-f'	F4: G-c'
Al lume de le stelle	G2: g'-a''	C2: d'-d''	C3: g-a'	C3: g-a'	F3: A-c'
Ami, Tirsi	G2: f#'-a''	C2: a-c''	C3: f#-a'	C3: g-g#'	F3: A-d'

	Canto	Alto	Quinto	Tenore	Basso
O dolcezz'amarissime d'amore;					
Qui pur vedrolla	G2: f'-a''	C2: b-d''	C3: f#-a'	C3: f-a'	F3: G-d'
Sospir nato di fuoco	G2: g'-a''	C2: c'-d''	C3: f-a'	C3: e-a'	F3: A-d'

	Canto	Alto	Tenore	Quinto	Basso
Arda pur sempre	G2: g'-a''	C2: c'-c''	C3: f-a'	C3: f-a'	F3: A-d'
Questi vaghi concenti;					
Deh! se potessi anch'io	G2: f'-a''	C2: b-c''	C3: f-a'	C3: f-a'	F3: A-d'
O fido, o caro Aminta	G2: f'-a''	C2: d'-c''	C3: f-a'	C3: g-a'	F3: G-d'
O Mirtillo	G2: f'-a''	C2: c'-d''	C3: f-a'	C3: f-a'	F3: B*b*-d'
Deh! dolce anima mia	C1: c#'-d''	C3: g-a'	C4: d-f'	C4: d-f'	F3: G-b*b*
Com'è dolce	C1: d'-f''	C3: g-b*b*'	C4: c-f'	C4; e-f'	F4: F-b*b*
Care mie selve;					
Così (chi 'l crederia?)	C1: d'-f''	C3: f-b*b*'	C4: c-g'	C4: c-f'	F4: F-b*b*

	Canto	Alto	Quinto	Tenore	Basso
Tirsi mio	C1: c#'-e''	C3: f-a'	C4: d-f'	C4: c-f'	F4: F-b*b*
Ombroso e care selve	C1: c'-e*b*''	C3: a-a'	C4: d-e'	C4: c-f'	F4: F-b*b*

Sigismondo d'India, Book I
1606)

	Canto	Alto	Quinto	Tenore	Basso
Intenerite voi, lagrime mie;					
O che 'l mio vago scoglio	C1: b-e''	C3: g-c''	C4: c-a'	C4: B-g'	F4: E-c'
Al partir del mio sole	C1: c'-f''	C3: g-c''	C4: d-g'	C4: d-g'	F4: F#-c'
Parlo, miser, o taccio?	C1: d'-e''	C3: f-a'	C4: d-g'	C4: d-g'	F4: D-b

	Canto	Quinto	Alto	Tenore	Basso
Ha di serp'il velen	C1: d'-f''	C2: b*b*-c''	C3: g-c''	C4: d'-g''	F4: F-c'

	Canto	Alto	Quinto	Tenore	Basso
Felice chi vi mira;					
Ben hebbe amica stella	C1: b-e''	C3: f#-a	C4: c#-f#'	C4: c#-f#'	F4: F-a
Crud'Amarilli	C1: d'-e''	C2: a-c''	C4: B-e'	C4: c-e'	F4: F-b*b*

	Canto	Quinto	Alto	Tenore	Basso
Cor mio, deh non languire	G2: d'-a''	G2: d'-a''	C2: b-d''	C4: d-b*b*'	F4: G-d'
Fiume, ch'a l'onde tue;					
Ahi, tu me 'l nieghi	C1: b*b*-f''	C2: f-d''	C3: d-b*b*'	C4: A-g'	F4: D-d'
Quasi tra rose e gigli;					
Che mentre ardito vola	C1: c'-f''	C2: f-d''	C3: f-b*b*'	C4: c-g'	F4: F-d'
Ma con chi parl'ahi, lassa?	G2: g'-a''	C1: e'-f#''	C2: a-d''	C3: a-b*b*'	F4: B*b*-f'
Ch'io non t'ami, cor mio?	C1: c'-f''	C1: a-f''	C3: f-b*b'*	C4: B-f'	F4: D-b*b*
Interdette speranz'e van desio;					
E se per me; Usin le stelle	C1: c'-e''	C1: g-e''	C3: d-a'	C4: c-g'	F4: E-d'
Pur venisti, cor mio	C1: d'-f''	C1: c#'-f''	C3: d-b*b*'	C4: c#-g'	F4: F-c'
Filli, mirando il ciel;					
"Io mi distill'in pianto"	C1: c'-f''	C1: c'-d''	C3: e-a'	C3: c-g'	F4: E-b*b*

Sigismondo d'India, Book II
(1611)

	Canto	Quinto	Alto	Tenore	Basso
Tempesta di dolcezza	G2: g'-a''	C1: e'-f#''	C2: b-d''	C3: g-a'	F4: A-e'
Candidette viole	G2: f#'-a''	C1: e'-f''	C2: g-d''	C3: f-b*b*'	F3: c-c'
Fuggi, fuggi, mio core	G2: a'-a''	C1: f'-f''	C2: b-c''	C3: e-a'	F3: A-c'
Tornate, o cari baci	G2: g'-a''	G2: f'-a''	C2: a-d''	C3: g-a'	F3: G-d'
Da l'animata rosa	G2: a'-a''	C1: c'-e''	C2: b-d''	C3: g-b'	F3: B-d'
Andianne a premer latte	G2: e'-a''	C1: d'-f''	C2: c'-c''	C3: g-a'	F3: B*b*-d'
Feritevi, ferite	G2: f'-a''	G2: f#'-a''	C2: c'-d''	C3: f-b*b*'	F3: G-d'
Io parto sì	C1: f#'-f''	C2: c'-d''	C3: g-b'	C4: c-f#'	F4: G-b*b*
Amiam Fillide, amiamo	C1: d'-f''	C2: a-d''	C3: e-b'	C4: d-f'	F4: G-a
O chiome erranti	C1: d'-f''	C1: d'-f''	C3: a-b*b*'	C4: f-g'	F4: F-c'
Schiera d'aspri martiri	C1: d'-g''	C2: b-d''	C3: g-a'	C4: e-e'	F4: G-b
Crudel, se sì m'odiate	G2: b*b*-a''	G2: e'-a''	C2: f-d''	C3: f-b*b*'	F3: G-d'
Crudel, perché mi fuggi	C1: e'-f''	C2: c'-d''	C3: f-a'	C4: d-g'	F4: G-c'

	Canto	Alto	Quinto	Tenore	Basso
Oh! che luce	C1: e'-f''	C2: d'-d''	C3: g-b'	C4: d-g'	F4: G-c'

	Canto	Quinto	Alto	Tenore	Basso
Fuor d'Amor	G2: g'-a''	C1: f'-f''	C2: f-d''	C3: f-b'	F4: A-d'
Hor che lungi da voi	G2: g'-a''	C1: d'-f''	C2: a-d''	C3: g-a'	F3: c-d'
Foglio, de' miei pensieri	G2: a'-a''	C1: e'-f#''	C2: a-d''	C3: e-b*b*'	F3: c-f'
Sentiasi Eurillo; Tarda il morir; Stringe egli; Così morirò	C1: c'-f''	C1: b*b*-f''	C3: f-b*b*'	C4: c-g'	F4: F-c'

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